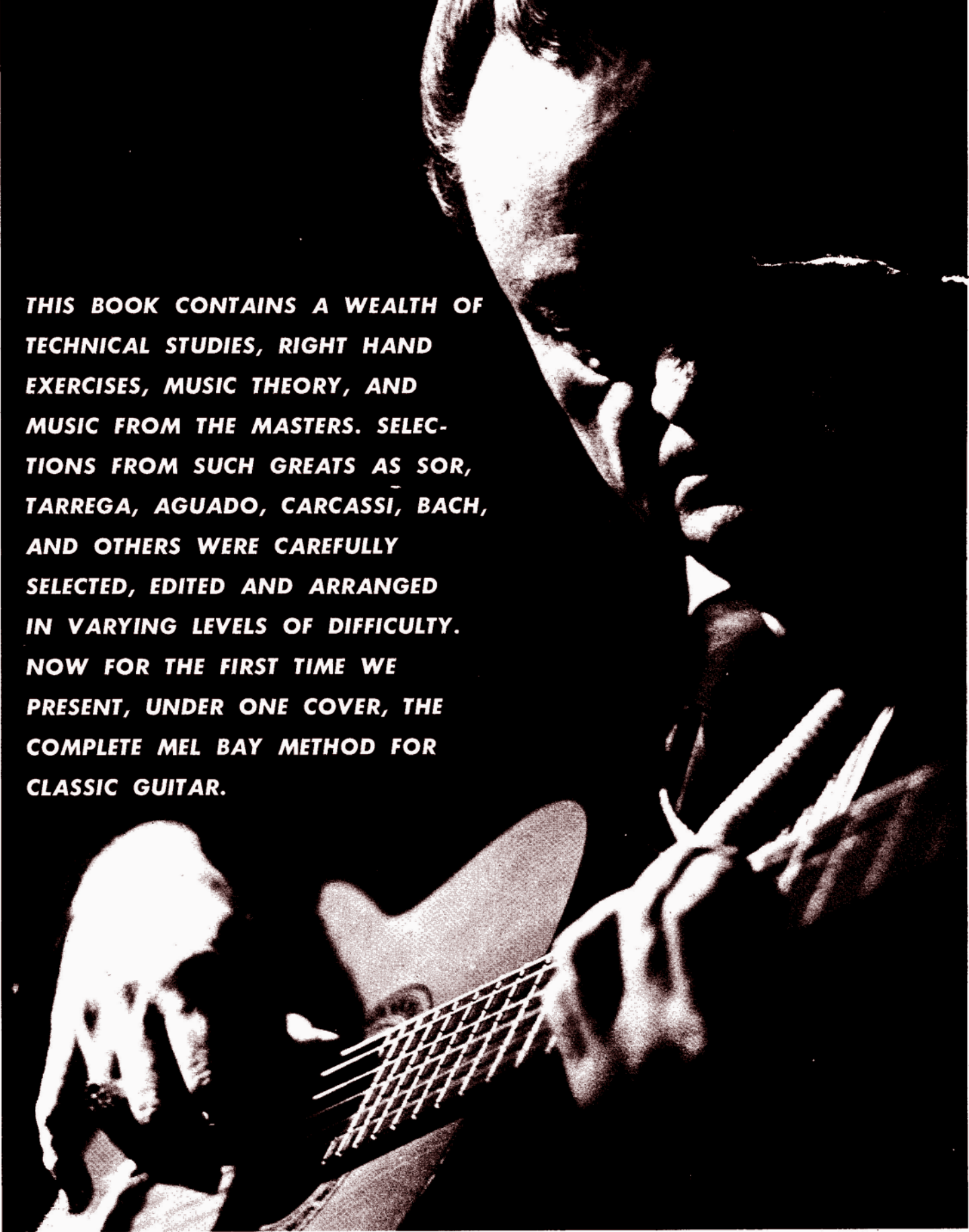


# **The Complete Mel Bay Method For Classic Guitar**



**THIS BOOK CONTAINS A WEALTH OF  
TECHNICAL STUDIES, RIGHT HAND  
EXERCISES, MUSIC THEORY, AND  
MUSIC FROM THE MASTERS. SELEC-  
TIONS FROM SUCH GREATS AS SOR,  
TARREGA, AGUADO, CARCASSI, BACH,  
AND OTHERS WERE CAREFULLY  
SELECTED, EDITED AND ARRANGED  
IN VARYING LEVELS OF DIFFICULTY.  
NOW FOR THE FIRST TIME WE  
PRESENT, UNDER ONE COVER, THE  
COMPLETE MEL BAY METHOD FOR  
CLASSIC GUITAR.**

## REQUIRED SUPPLEMENTS

- |     |  |   |              |
|-----|--|---|--------------|
| 1.  | EASY CLASSIC SOLOS                     | — | Easy Solos   |
| 2.  | GREAT CLASSIC SOLOS                    | — | Intermediate |
| 3.  | DELUXE ALBUM OF CLASSICAL GUITAR MUSIC | — | Advanced     |
| 4.  | FLAMENCO GUITAR                        | — | Intermediate |
| 5.  | DELUXE GUITAR SCALE BOOK               | — | Theory       |
| 6.  | SOLO FOLIO #1                          | — | Easy         |
| 7.  | GUITAR TECHNIC                         | — | Technic      |
| 8.  | GUITAR FINGERBOARD HARMONY             | — | Theory       |
| 9.  | GUITAR ARPEGGIO STUDIES                | — | Technic      |
| 10. | GUITAR ENSEMBLES                       | — | Quartets     |
| 11. | GUITAR DUETS ON GREAT CLASSIC THEMES   | — | Duets        |
| 12. | SACRED GUITARIST                       | — | Solos        |
| 13. | GOSPEL GUITAR                          | — | Solos        |

**MEL BAY PUBLICATIONS**

•

**PACIFIC, MISSOURI 63069**

LAPPEENRANTA  
MAAKUNTAKIRJASTO



## TUNING THE GUITAR

The six open strings of the guitar will be of the same pitch as the six notes shown in the illustration of the piano keyboard. Note that five of the strings are below the middle C of the piano keyboard.

The diagram illustrates the tuning of a guitar by comparing piano keys, piano notation, guitar fretboard positions, and guitar notation.

**PIANO NOTATION:** Shows a piano keyboard with the notes E, A, D, G, B, and E highlighted. Below the keyboard, a piano staff shows the notes E, A, D, G, B, and E written on the bass and treble clefs.

**GUITAR NOTATION:** Shows a guitar fretboard with the notes E, A, D, G, B, and E written on the strings. Below the fretboard, a guitar staff shows the notes E, A, D, G, B, and E written on the strings.

**STRINGS:** The strings are numbered 6th, 5th, 4th, 3rd, 2nd, and 1st from left to right. The notes E, A, D, G, B, and E are written below the strings.

## ANOTHER METHOD OF TUNING

1. Tune the 6th string in unison to the E or twelfth white key to the LEFT of MIDDLE C on the piano.
2. Place the finger behind the fifth fret of the 6th string. This will give you the tone or pitch of the 5th string. (A)
3. Place finger behind the fifth fret of the 5th string to get the pitch of the 4th string. (D)
4. Repeat same procedure to obtain the pitch of the 3rd string. (G)
5. Place finger behind the FOURTH FRET of the 3rd string to get the pitch of the 2nd string. (B)
6. Place finger behind the fifth fret of the 2nd string to get the pitch of the 1st string. (E)

The diagram shows a guitar fretboard with the strings numbered 6th, 5th, 4th, 3rd, 2nd, and 1st from left to right. The notes E, A, D, G, B, and E are written above the strings. The frets are numbered 1 through 5 on the left side. The notes A, D, G, B, and E are written in circles on the fretboard at the 5th, 5th, 4th, 5th, and 5th frets respectively.



## PITCH PIPES

Pitch pipes with instructions for their usage may be obtained at any music store. Each pipe will have the correct pitch of each guitar string and are recommended to be used when a piano is not available.



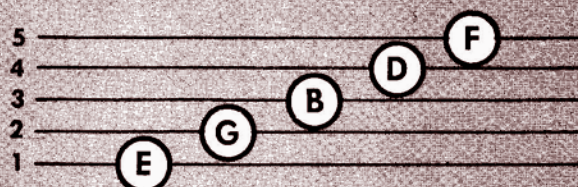
# THE RUDIMENTS OF MUSIC

**THE STAFF:** Music is written on a STAFF consisting of FIVE LINES and FOUR SPACES. The lines and spaces are numbered upward as shown:

5TH LINE	_____	4TH SPACE	_____
4TH LINE	_____	3RD SPACE	_____
3RD LINE	_____	2ND SPACE	_____
2ND LINE	_____	1ST SPACE	_____
1ST LINE	_____		

THE LINES AND SPACES ARE NAMED AFTER LETTERS OF THE ALPHABET.

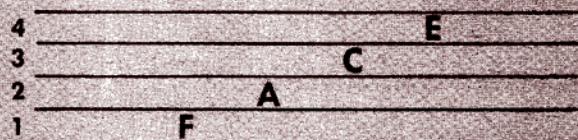
The **LINES** are named as follows:



The letters can easily be remembered by the sentence — Every

Good Boy Does Fine

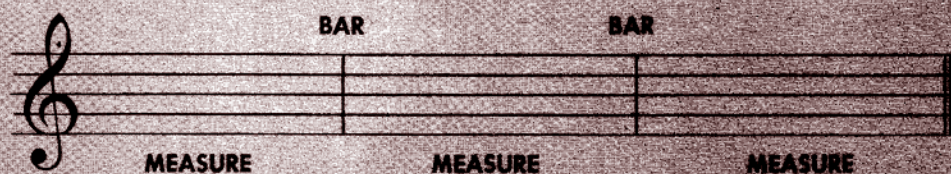
The letter-names of the **SPACES** are:



They spell the word F-A-C-E

The musical alphabet has seven letters — A B C D E F G

The **STAFF** is divided into measures by vertical lines called **BARS**



DOUBLE BARS MARK THE END OF A SECTION OR STRAIN OF MUSIC.

## THE CLEF:



THIS SIGN IS THE TREBLE OR G CLEF.

ALL GUITAR MUSIC WILL BE WRITTEN IN THIS CLEF.

THE SECOND LINE OF THE TREBLE CLEF IS KNOWN AS THE G LINE. MANY PEOPLE CALL THE TREBLE CLEF THE G CLEF BECAUSE IT CIRCLES AROUND THE G LINE.





# NOTES:

THIS IS A NOTE:



A NOTE HAS THREE PARTS. THEY ARE

The HEAD

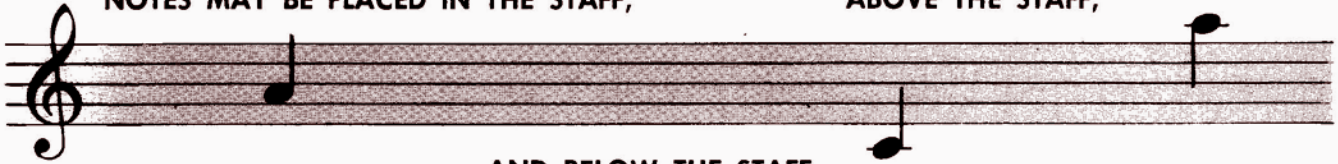
The STEM

The FLAG



NOTES MAY BE PLACED IN THE STAFF,

ABOVE THE STAFF,



AND BELOW THE STAFF.

A note will bear the name of the line or space it occupies on the staff.

The location of a note in, above or below the staff will indicate the Pitch.

**PITCH:** the highness or lowness of a tone.

**TONE:** a musical sound.

## TYPES OF NOTES



THE TYPE OF NOTE WILL INDICATE THE LENGTH OF ITS SOUND.



THIS IS A WHOLE NOTE.  
THE HEAD IS HOLLOW.  
IT DOES NOT HAVE A STEM.



= 4 BEATS

A WHOLE-NOTE WILL RECEIVE FOUR BEATS OR COUNTS.



THIS IS A HALF NOTE  
THE HEAD IS HOLLOW.  
IT HAS A STEM.



= 2 BEATS

A HALF-NOTE WILL RECEIVE TWO BEATS OR COUNTS.



THIS IS A QUARTER NOTE  
THE HEAD IS SOLID.  
IT HAS A STEM.



= 1 BEAT

A QUARTER NOTE WILL RECEIVE ONE BEAT OR COUNT.



THIS IS AN EIGHTH NOTE  
THE HEAD IS SOLID.  
IT HAS A STEM AND A FLAG.



= 1/2 BEAT

AN EIGHTH-NOTE WILL RECEIVE ONE-HALF BEAT OR COUNT. (2 FOR 1 BEAT)



## RESTS:

A REST is a sign used to designate a period of silence.

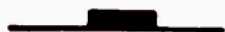
This period of silence will be of the same duration of time as the note to which it corresponds.



THIS IS AN EIGHTH REST



THIS IS A QUARTER REST



THIS IS A HALF REST. NOTE THAT IT LAYS ON THE LINE.



THIS IS A WHOLE REST. NOTE THAT IT HANGS DOWN FROM THE LINE.

### NOTES

WHOLE 4 COUNTS	HALF 2 COUNTS	QUARTER 1 COUNT	EIGHTH 2 FOR 1 COUNT

### RESTS

## THE TIME SIGNATURE



THE ABOVE EXAMPLES ARE THE COMMON TYPES OF TIME SIGNATURES TO BE USED IN THIS BOOK.

**4**  
**4**

THE TOP NUMBER INDICATES THE NUMBER OF BEATS PER MEASURE.

THE BOTTOM NUMBER INDICATES THE TYPE OF NOTE RECEIVING ONE BEAT.

**4**  
**4**

BEATS PER MEASURE

A QUARTER-NOTE RECEIVES ONE BEAT



SIGNIFIES SO CALLED "COMMON TIME" AND IS SIMPLY ANOTHER WAY OF DESIGNATING  $\frac{4}{4}$  TIME.

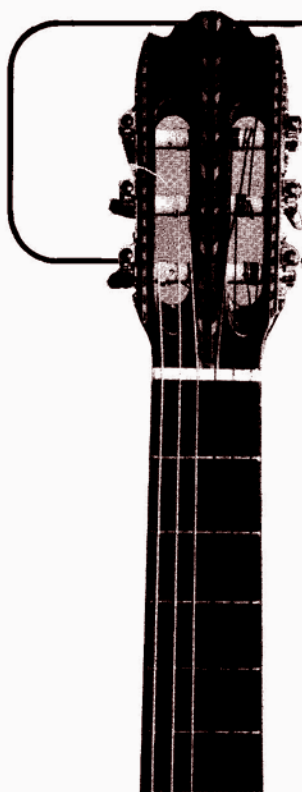
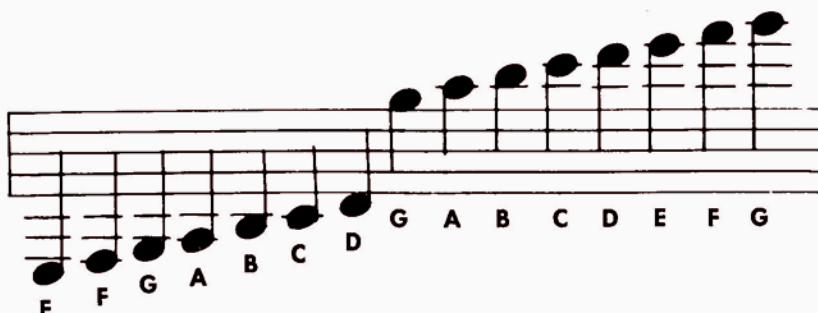


## LEDGER LINES:

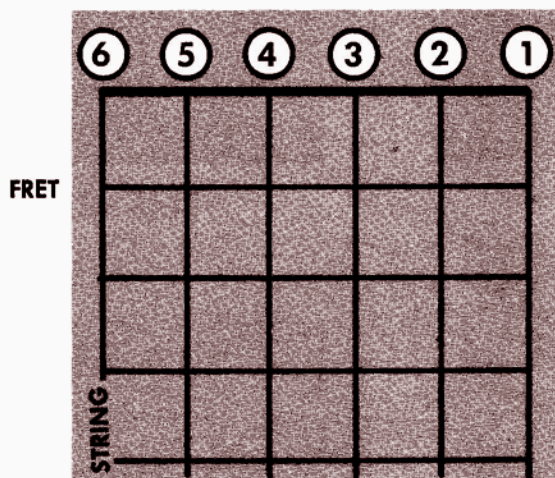
7

When the pitch of a musical sound is below or above the staff, the notes are then placed on, or between, extra lines called LEDGER LINES.

THEY WILL BE LIKE THIS:



## THE FINGERBOARD



The vertical lines are the STRINGS.

The horizontal lines are the FRETS.

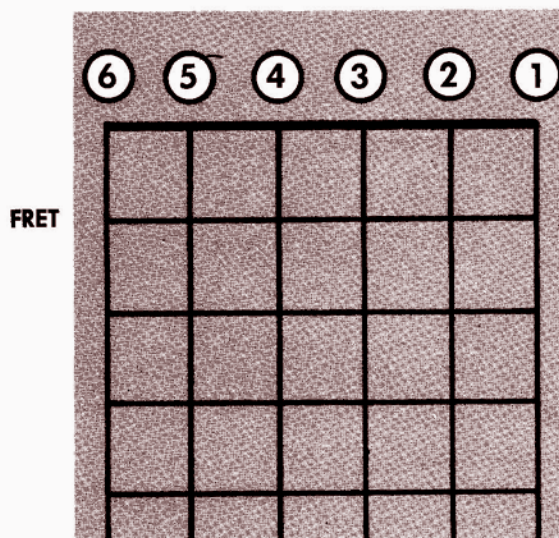
The encircled numbers are the number of the STRINGS.

**STRING-NUMBERS:** The encircled numbers 6 5 4 3 2 1 will be the numbers of the STRINGS.

## CHARTS:

The charts used in this book will have the VERTICAL-LINES as the STRINGS and the HORIZONTAL-LINES as the FRETS.

Reading from left to right the strings will be:



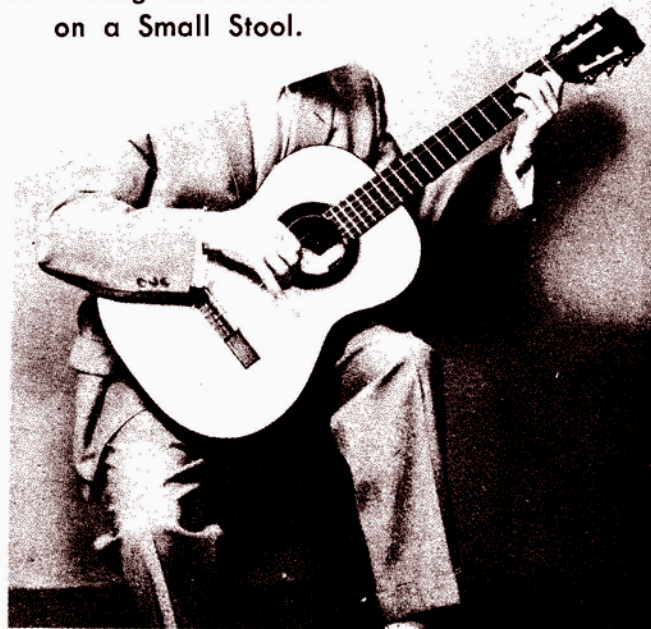
# The Correct Way To Hold the Guitar

(TWO WAYS SHOWN)

1. The Left Leg Crossed over the Right.



2. Placing the Left Foot on a Small Stool.



## THE RIGHT HAND (R. H.)

THE RIGHT HAND FINGERS  
WILL BE DESIGNATED AS

1 = I

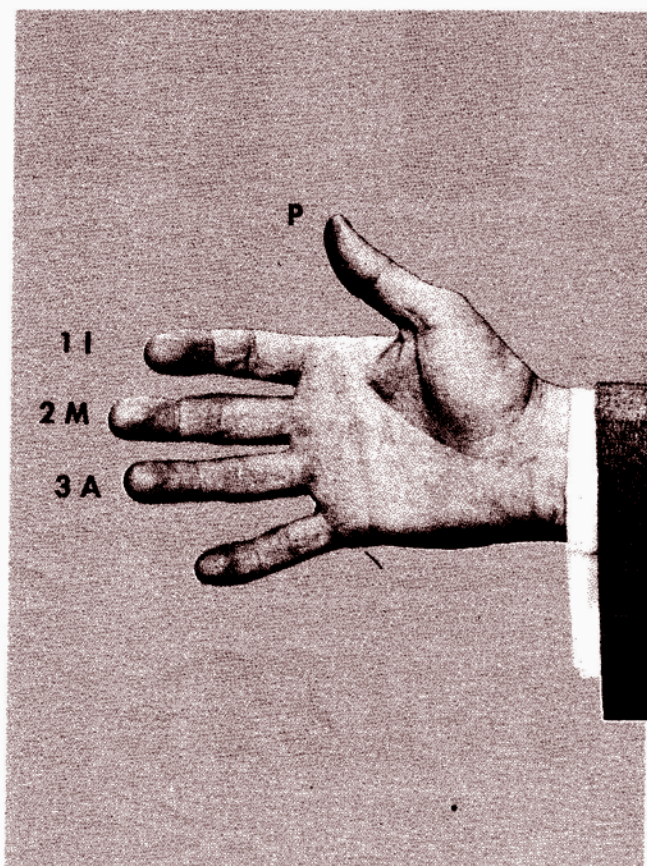
2 = M

3 = A

Thumb = P

THE NAMES OF THE  
R. H. FINGERS ARE:

(English)	(ABV)	(Spanish)
1st — Index	(I)	Indice
2nd — Middle	(M)	Medio
3rd — Ring	(A)	Anular
Thumb —	(P)	Pulgar



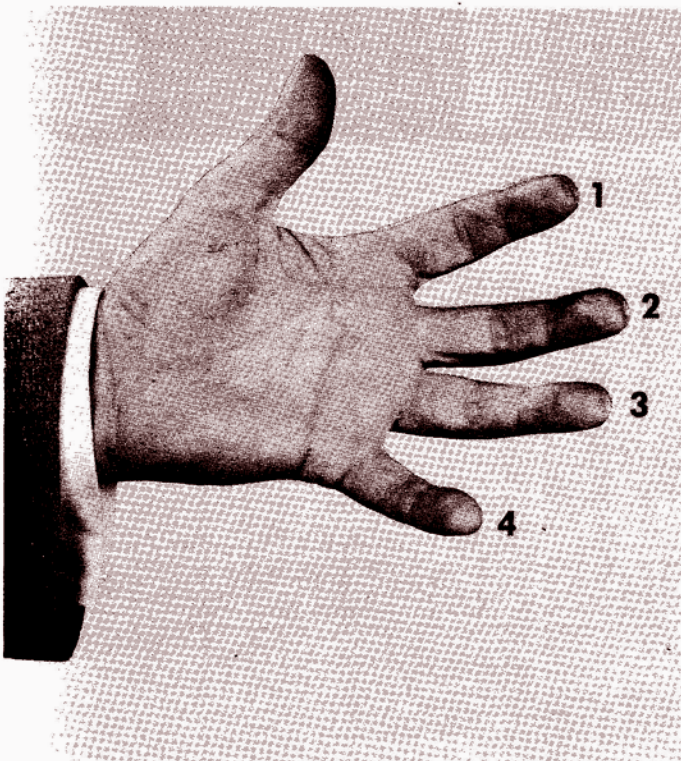




**THE LEFT HAND  
(L. H.)**



**The Left Hand Position**

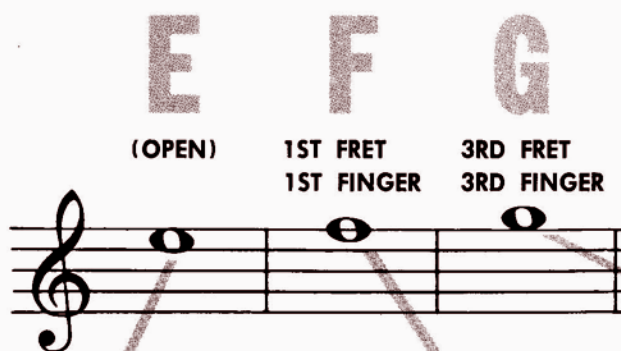


Place your fingers **firmly** on the strings **directly** behind the frets.



# NOTES ON THE FIRST STRING

E



NUT

FRET 1

" 2

" 3

" 4

Note that the number of the fret and finger is identical.

1ST

E

F

G

PRESS THE FINGERS FIRMLY BEHIND THE FRETS.

NEVER PLACE THE FINGER ON THE FRETS.



## WHOLE NOTES

A WHOLE-NOTE (O) receives FOUR BEATS.



## HALF NOTES

A HALF-NOTE (D) receives TWO BEATS.



## QUARTER NOTES

A QUARTER-NOTE (Q) receives ONE BEAT.





## NOTES ON THE SECOND STRING

B

**2ND**

### THREE NOTES ON THE 2ND STRING

# B

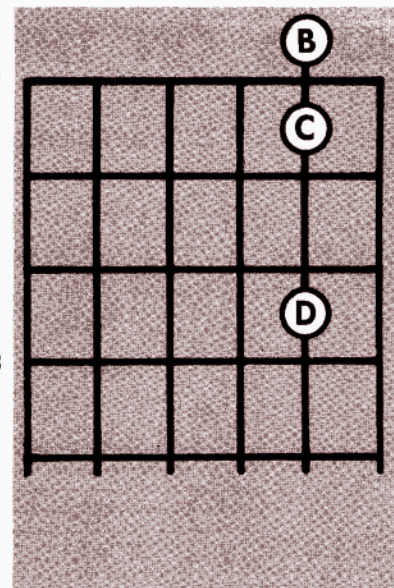
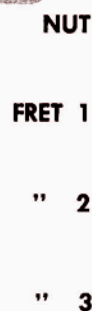
C

D

**( OPEN )**

**1ST FRET**  
**1ST FINGER**

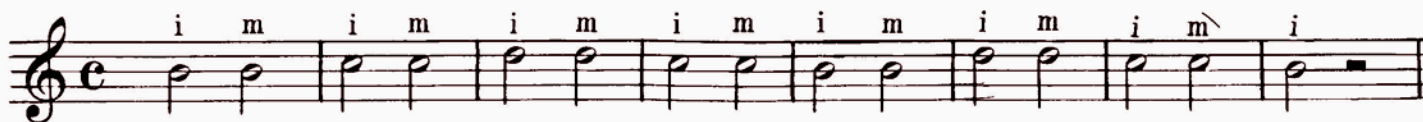
**3RD FRET**  
**3RD FINGER**



## WHAT'S NEW



**COUNT: 1 2 3 4**

[illegible]

**COUNT: 1 2 3 4**

## QUARTER NOTES



**COUNT: 1 2 3 4**



# NOTES ON THE THIRD STRING

G

3RD

TWO NOTES ON THE 3RD STRING



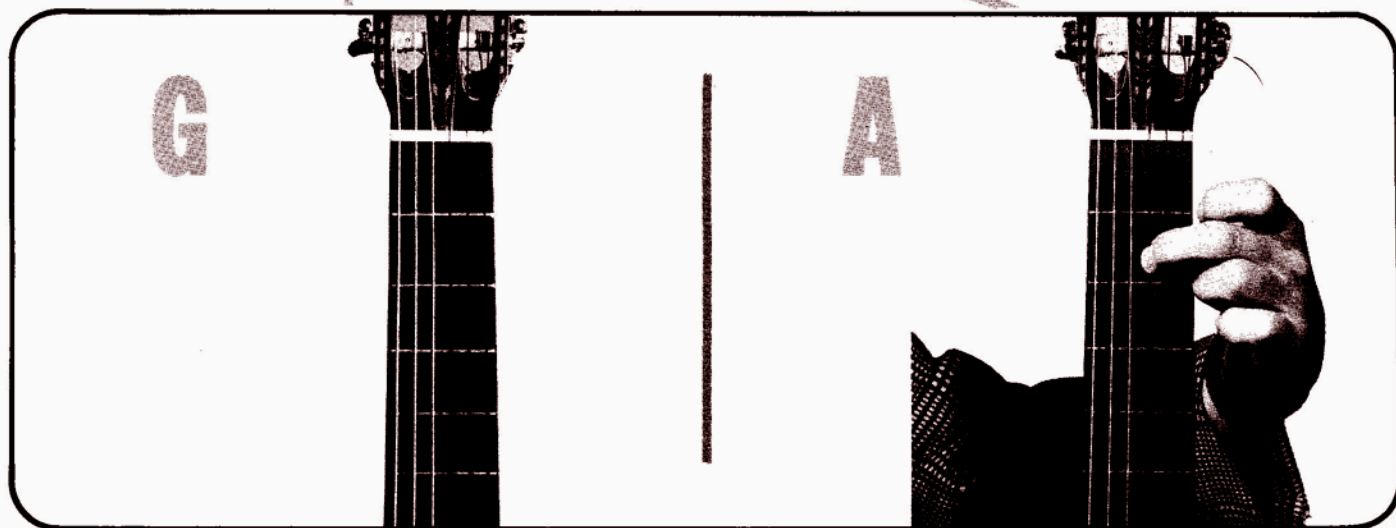
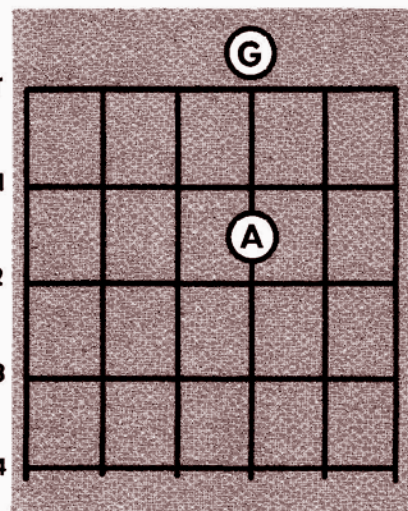
NUT

FRET 1

" 2

" 3

" 4



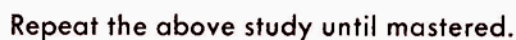
## A STUDY ON THE THIRD STRING



## Sparkling Stella





[illegible]

**In THREE-FOUR time, we will have three beats per measure.**

**A dotted half-note (  $\rho$ - ) will receive three beats.**

The first system of the musical score is written on a single staff in 3/4 time. The melody consists of eighth and quarter notes, with lyrics 'i m i m i m i m a . i m a . i m a .' written above the notes. The key signature has one flat (B-flat).



# NOTES ON THE FOURTH STRING

THREE NOTES ON THE 4TH STRING

**D E F**

(OPEN) 2ND FRET 3RD FRET  
2ND FINGER 3RD FINGER



**D**

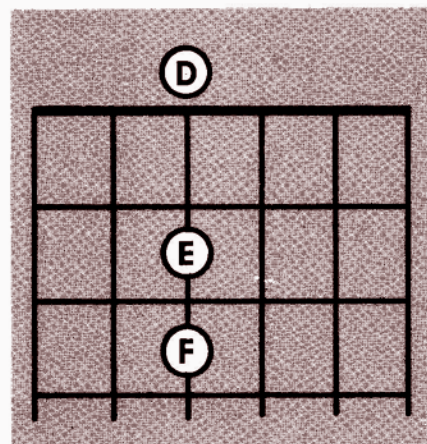
4TH

NUT

FRET 1

" 2

" 3



## WHOLE NOTES



## HALF NOTES



## QUARTER NOTES





# NOTES ON THE FIFTH STRING

THREE NOTES ON THE 5TH STRING

A

5TH

A

B

C

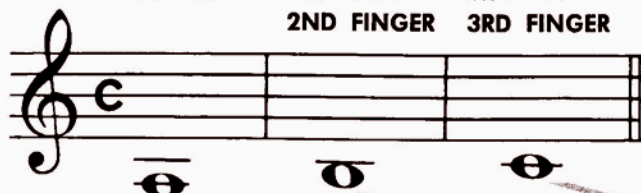
(OPEN)

2ND FRET

3RD FRET

2ND FINGER

3RD FINGER

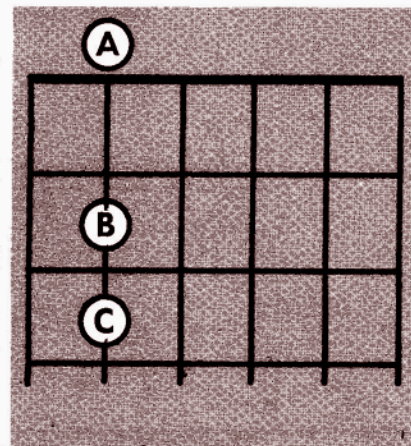


NUT

FRET 1

" 2

" 3



## WHOLE NOTES



COUNT: 1 2 3 4

## HALF NOTES



COUNT: 1 2 3 4

## QUARTER NOTES



COUNT: 1 2 3 4

REST



# NOTES ON THE SIXTH STRING

THREE NOTES ON THE 6TH STRING

E

6TH

E

NUT

F

FRET 1

" 2

" 3

G

(OPEN)

1ST FRET

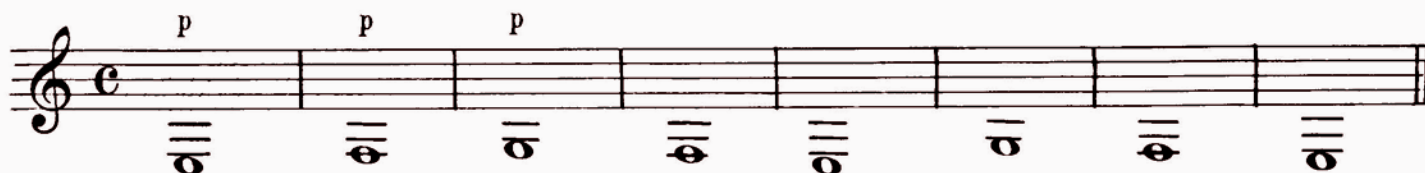
3RD FRET

1ST FINGER

3RD FINGER



WHOLE NOTES



HALF NOTES



QUARTER NOTES





## Two Solos

17

The following solos will be played on the 6th, 5th, and 4th strings.

Play slowly at first keeping the time as evenly as possible.

Do not raise the left hand fingers from the strings until absolutely necessary.

### How Can I Leave Thee

Slow p p p

COUNT: 1 2 3 4

The musical score for 'How Can I Leave Thee' consists of four staves of music in treble clef with a common time signature (C). The first staff begins with a 'Slow' tempo marking and three 'p' (piano) dynamic markings. Below the first staff, a count 'COUNT: 1 2 3 4' is provided. The music is written for the 6th, 5th, and 4th strings, with notes placed on the 6th and 5th lines of the staff. The first staff contains 16 notes, the second 16 notes, the third 16 notes, and the fourth 16 notes, ending with a double bar line.

### Adantino

The musical score for 'Adantino' consists of four staves of music in treble clef with a common time signature (C). The music is written for the 6th, 5th, and 4th strings, with notes placed on the 6th and 5th lines of the staff. The first staff contains 16 notes, the second 16 notes, the third 16 notes, and the fourth 16 notes, ending with a double bar line.

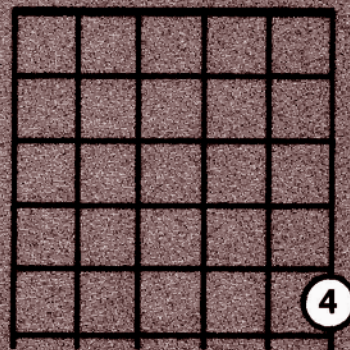




## INTRODUCING THE A NOTE



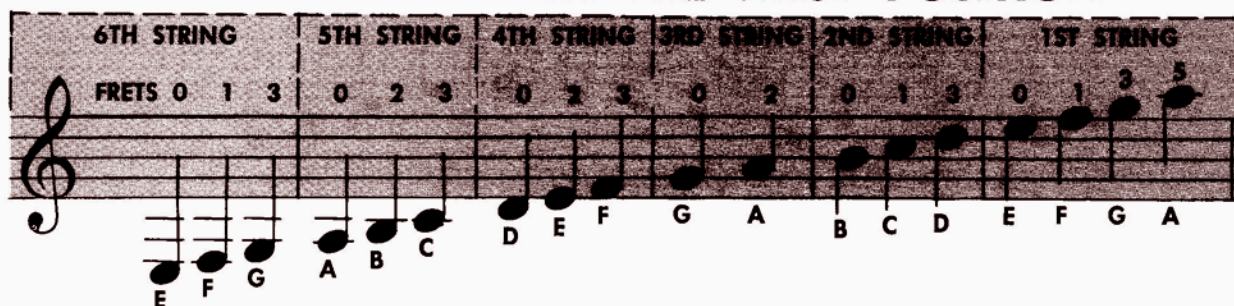
FRET 5



### The First String Waltz



### THE NOTES ON THE GUITAR IN THE FIRST POSITION



### Sixpence





## PICK-UP NOTES

One or more notes at the beginning of a strain before the first measure are referred to as pick-up notes.

The rhythm for pick-up notes is taken from the last measure of the selection and the beats are counted as such. Note the three beats in the last measure of the following study.

### A Study Introducing the Pick-up Note

4/4

COUNT: 4

1 2 3 4

### Etude

C



# A Study By Aguado

Moderato M.M.  $\text{♩} = 108$

WHEN TWO OR MORE NOTES ARE WRITTEN ON THE SAME STEM PLAY THEM AS ONE.

## Example

(x-----): Hold L. H. finger down. Never raise fingers until necessary.

In the above Example, play the double notes with the first finger of the R. H., plucking the lower note, and the second finger of the R. H. plucking the top note.

In the following Studies, play the lower notes with the R. H. Thumb (P).

Watch the L. H. fingering.

Play the Lower Notes with the Thumb (P)

Repeat the top notes as follows: mimi, mama and amam.

## Follow the Leader

21

Mel Bay

musical score for 'Follow the Leader' in C major, common time (C). The score consists of four staves. The first staff includes a 'COUNT: 2 3 4' and fingering markings (i, m, i, m, p) above the notes. The melody is primarily in the treble clef, with some bass clef notes in the lower staves. The piece concludes with a double bar line and repeat dots.

In the following Studies, play the lower notes with the Right Hand Thumb.

Watch the Left Hand fingering.

## Alpine Echoes

Mel Bay

musical score for 'Alpine Echoes' in 3/4 time. The score consists of three staves. Fingering markings (i, m) are placed above the notes. The melody is in the treble clef, and the bass line is in the bass clef. The piece ends with a double bar line and repeat dots.

## Waltz

Mel Bay

musical score for 'Waltz' in 3/4 time. The score consists of two staves. Fingering markings (i, m) are placed above the notes. The melody is in the treble clef, and the bass line is in the bass clef. The piece ends with a double bar line and repeat dots.

See Mel Bay's  
"Easy Classic Guitar Solos"



In the following studies the lower notes are played with the thumb.

Hold each note for its full time value.

## A Study

## The Tie

The TIE is a curved line between two notes of the same pitch.  
The first note is played and held for the time duration of both.  
The second note is not played but held.

Example

TIE

COUNT 1 2 3 (1 2 3)

## The Tie Waltz

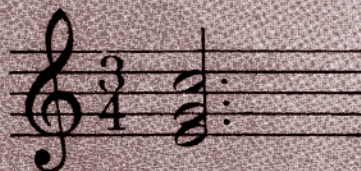
## CHORDS

A MELODY is a succession of single tones.

A CHORD is a combination of tones sounded together.



TONES IN A MELODY.



THE SAME TONES AS A CHORD.

We will construct our chords by playing the chordal tones separately as in a melody and without raising the fingers, striking them together.

### The Chord Waltz

MEL BAY



### The Builder

MEL BAY



### Small Chord Etude

MEL BAY



/// = REPEAT CHORD

Practice the above etude until it can be played without missing a beat.

\*Note that the first finger holds down two notes (C-F) in the second chord.



## Bass Solos With Chord Accompaniment

When playing bass solos with chord accompaniment you will find the solo with the stems turned **downward** and the accompaniment with the stems turned **upward**.

Unless otherwise shown, play the bass with the R. H. Thumb and the chords with the R. H. 1st, 2nd, and third fingers.

### Example



In the example shown above you see the dotted half-note (E) with the stem downward. It is played on the count of **one** and is **held** for counts **two** and **three**.

The quarter rest over the dotted half-note indicates that there is **no chord accompaniment** at the count of **one**. The chords with the stems upward are played on counts of **two** and **three**.

## Bass Solo With Chord Accompaniment

MEL BAY



## Little Minuet

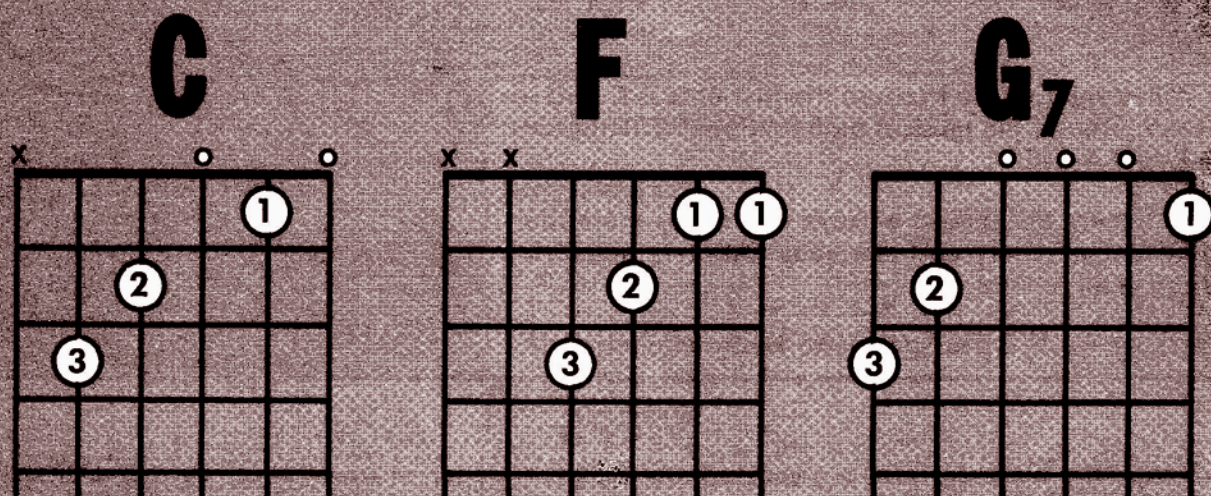
Adaptation of a  
melody by CARCASSI





## CHORDS IN THE KEY OF C MAJOR

The key of C has three principal chords. They are C, F, and G7.



The circles indicate the positions to place your fingers.

Numerals inside circles indicate the fingers.

(x) over the strings means that the strings are not to be played.

(o) over the strings indicates the strings to be played open.

Place fingers on positions indicated by the circles and strike them all together.

### Musical Notation of the Chords



### Accompaniment Styles



### Alternate Bases



### In Three-Four Time





## THE KEY OF C

All music studied so far in this book has been in the Key of C.

That means that the notes have been taken from the C Scale (shown at right) and made into melodies.

It is called the C Scale because the first note is C and we proceed through the musical alphabet until C reappears. C-D-E-F-G-A-B-C.

We will cover the subject of keys and scales more thoroughly in the Theory and Harmony Chapters appearing later on in this course.

At present we will deal only with basic fundamentals.

## THE C SCALE



## STEPS

A Half-Step is the distance from a given tone to the next higher or lower tone. On the Guitar the distance of a Half-Step is ONE FRET.

A Whole-Step consists of TWO Half-Steps.

The distance of a Whole-Step on the Guitar is TWO FRETS.

The C Scale has two half-steps. They are between E-F and B-C.

Note the distance of one fret between those notes. The distances between C-D, D-E, F-G, G-A, and A-B are Whole-Steps.

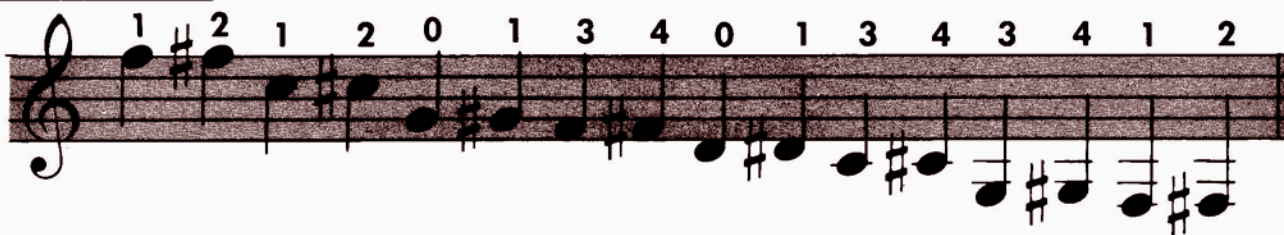
Whole-Steps and Half-Steps are also referred to as Whole-Tones and Half-Tones. We will refer to them as Whole-Steps and Half-Steps.

## CHROMATICS

The alteration of the pitches of tones is brought about by the use of symbols called CHROMATICS. (Also referred to as ACCIDENTALS)

### The Sharp #

THE SHARP PLACED BEFORE A NOTE RAISES ITS PITCH 1/2-STEP OR ONE FRET.



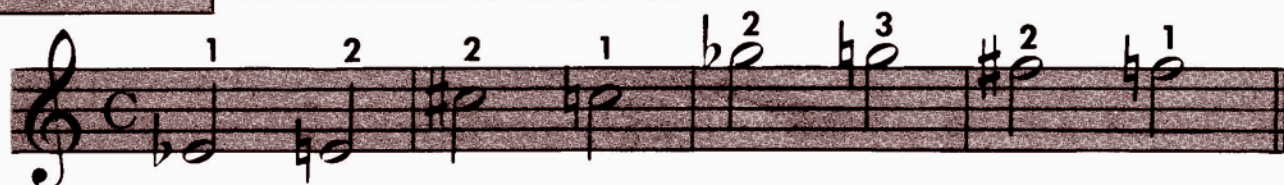
### The Flat b

THE FLAT PLACED BEFORE A NOTE LOWERS ITS PITCH 1/2-STEP OR ONE FRET.



### The Natural ♮

THE NATURAL RESTORES A NOTE TO ITS NORMAL POSITION. IT CANCELS ALL ACCIDENTALS PREVIOUSLY USED.





## Tempo

Tempo is the rate of speed of a musical composition.

Three types of tempo used in this book will be:

ANDANTE: A slow easy pace. MODERATO: Moderate. ALLEGRO: Lively.

In the following selections pluck the notes with the downward stems with the thumb. Play the top notes as indicated.

### Minuetto

GEBAUR, Opus 10

Arr. by MEL BAY

Moderato

### Dawn

MAZAS-BAY

Moderato

See Mel Bay's  
"Guitar Technique"



## THE EIGHTH NOTE

An eighth note receives one-half beat. (One quarter note equals two eighth notes).

An eighth note will have a head, stem, and flag. If two or more are in successive order they may be connected by a bar. (See Example).



### The Scale In Eighth Notes



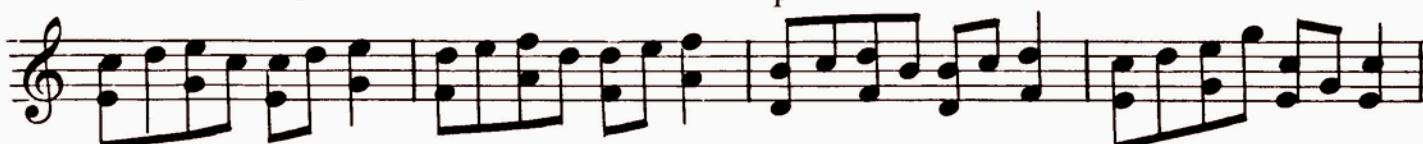
### A Daily Scale Study

MEL BAY



The above study should be played slowly with a gradual increase of speed until a moderate tempo has been reached. It is an excellent daily exercise.

### A Study In Eights



## THE KEY OF A MINOR

(Relative to C Major)

Each Major key will have a Relative Minor key.

The Relative Minor Scale is built upon the sixth tone of the Major Scale.

The Key Signature of both will be the same.

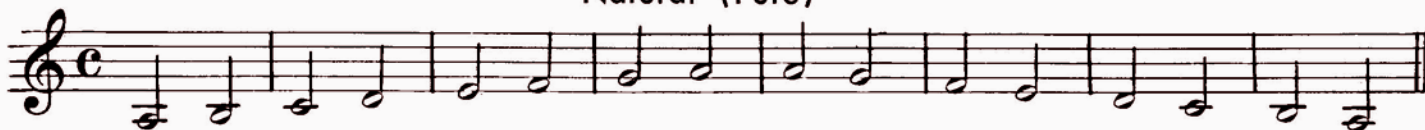
The Minor Scale will have the same number of tones (7) as the Major.

The difference between the two scales is the arrangement of the whole-steps and half-steps.

There are three forms of the minor scale: 1. PURE or NATURAL, 2. HARMONIC, 3. MELODIC.

### The A Minor Scale

Natural (Pure)



Harmonic

The 7th tone is raised one half-step ascending and descending.



Melodic

The 6th and 7th tones are raised one half-step ascending and lowered back to their normal pitch descending.



### A Visit to the Relatives

A MINOR (Harmonic)



Melodic



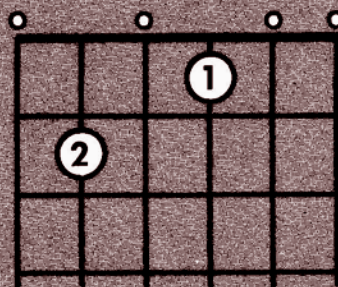
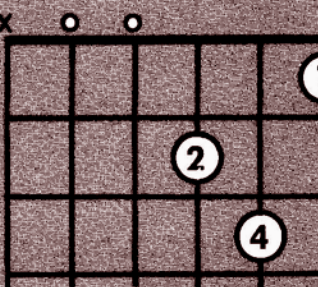
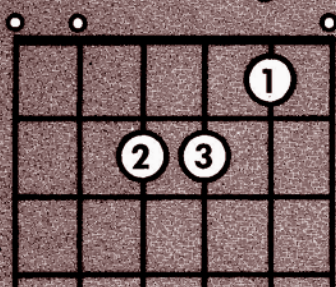
C MAJOR





## THE CHORDS IN THE KEY OF A MINOR

M = Minor



## Accompaniment Styles in A Minor

This sign  $\%$  indicates that the previous measure is to be repeated.

In the following study hold the chords as indicated, playing the melody from those chords.

## Etude

## 31

This page of musical notation is for a piece in 3/4 time, featuring a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *mf*, and *p*. The piece is written in a key with one flat (B-flat) and consists of 12 measures. The notation is arranged in a single system with a treble staff on top and a bass staff on the bottom. The piece begins with a treble staff and ends with a bass staff. The notation is written in a standard musical notation style with a key signature of one flat and a time signature of 3/4. The piece is written in a single system with a treble staff on top and a bass staff on the bottom. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *mf*, and *p*. The piece is written in a key with one flat (B-flat) and consists of 12 measures. The notation is arranged in a single system with a treble staff on top and a bass staff on the bottom. The piece begins with a treble staff and ends with a bass staff. The notation is written in a standard musical notation style with a key signature of one flat and a time signature of 3/4.



# Playtime

PLEYEL

Arr. by MEL BAY

Moderato

Musical score for 'Playtime' in 3/4 time, Moderato. The score consists of five staves. The first staff includes fingering numbers: m, m, i, a, m, i, m, i. The music features a melody in the upper voice and a bass line with chords and single notes. The key signature has one sharp (F#).

# Balkan Nights

MEL BAY

Moderato

Musical score for 'Balkan Nights' in 3/4 time, Moderato. The score consists of five staves. The first staff includes fingering numbers: a, m, i, m, i, m, i, m. The music features a melody in the upper voice and a bass line with chords and single notes. The key signature has one sharp (F#). There are some performance markings like 'p' (piano) and 'f' (forte) in the lower staves.

## A Daily Scale Study in A Minor

33

Melodic

## Rain Drops

## First and Second Endings

Sometimes two endings are required in certain selections . . one to lead back into a repeated chords and one to close it.

They will be shown like this:

The first time play the bracketed ending 1. Repeat the chorus.

The second time skip the first ending and play ending No. 2.

## Cradle Song

JOHANN BRAHMS  
Arr. by MEL BAY

Andante



## Right Hand Study



## Finger Gymnastics

The following exercises have a two-fold purpose.

- (1) Training the individual fingers to perform independently of each other.
- (2) Acquainting the student with the technic of position playing that will be an important part of this course.

The first finger should be held down throughout these exercises.



Repeat the above Gymnastics using the following R. H. Patterns:

- ①—m i m i m i m i    ②—m a m a m a m a    ③—a m a m a m a m

## The Blue Tail Fly

Arr. by MEL BAY



# Right Hand Studies

35

Two staves of musical notation in treble clef, 2/4 time. The first staff contains six measures of eighth-note patterns with fingerings: i m i, i m i, m i m, m i m, m a m, m a m. The second staff contains six measures of eighth-note patterns with fingerings: a m a, a m a, i m a, i m a, a m i, a m i. Each measure is followed by a repeat sign (double bar line with two dots).

REPEAT EACH OF THE ABOVE STUDIES UNTIL MASTERED.

## Italian Air

Andantino

CARCASSI

Two staves of musical notation in treble clef, 2/4 time. The first staff contains six measures of eighth-note patterns with fingerings: m i m i, a i a i, a i a i, m i m i, m. The second staff contains six measures of eighth-note patterns with fingerings: p p, m i m i, a a, m a m. Each measure is followed by a repeat sign (double bar line with two dots).

## Classic Dance

Andantino

MEL BAY

Two staves of musical notation in treble clef, 2/4 time. The first staff contains six measures of eighth-note patterns with fingerings: i m i m a, m a, i m. The second staff contains six measures of eighth-note patterns with fingerings: p p, m i m i, a a, m a m. Each measure is followed by a repeat sign (double bar line with two dots). The piece ends with the word "FINE" and "D. C. al Fine".

Da Capo al Fine (D.C. al Fine): Go back to the beginning and play to FINE. (The End)



## Other Tempo Terms

ALLEGRETTO . . . Lively

VIVACE . . . Very Fast

PRESTO . . . As fast as possible

ALLEGRO MODERATO . . . Moderately fast

ADAGIO . . . Slower than Andante

ANDANTINO . . . Faster than Andante

LARGO . . . Slower than Adagio

LENTO . . . As slow as possible

Play the RIGHT HAND DEVELOPMENT ETUDE using each of the Six Patterns throughout the entire number.



## Right Hand Development Etude



See the "MEL BAY FOLIO OF CLASSIC GUITAR SOLOS"

The following Solo introduces the notes D and B being played together. This is done by playing the note D with the first finger on the third fret of the second string and playing the note B with the second finger upon the fourth fret of the THIRD STRING. For two-four time explanation see page 6.

## Senorita

Andante

a i m i m m i a

*p*

COUNT: & 1 & 2 &

*ritard.*

**Senora**[illegible]

See the "MEL BAY FOLIO OF CLASSIC GUITAR SOLOS"



## ANDANTE

F. CARULLI

The musical score is written for guitar and consists of six systems. Each system contains a treble staff and a bass staff. The music is in C major and 3/4 time. Fingerings are indicated by numbers 1-4 above or below notes. Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *f* (forte). The score includes various musical notations such as slurs, ties, and triplets. The piece concludes with a final cadence.

See Mel Bay's

"Selected Guitar Solos"



## The Key of G

The Key of G will have one sharp. (F#)

It will be identified by this signature:



The F-notes will be played as shown:



## The G Scale



Note that in order to have the half-steps falling between the seventh and eighth degrees of the scale the F must be sharpened.

Our major scale pattern is then correct. (1, 1, 1/2, 1, 1, 1, 1/2.) (steps)

## A Daily Drill



## The Gauchos

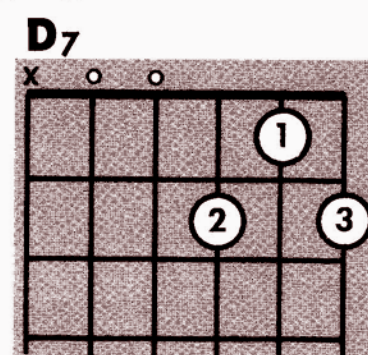
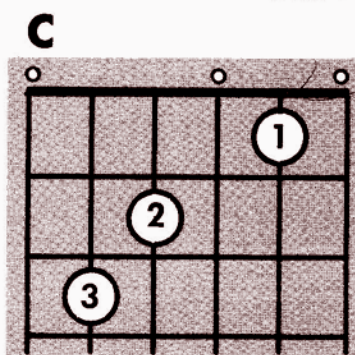
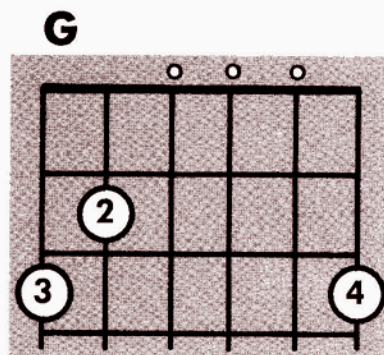
GUITAR SOLO  
Allegro

CARCASSI-BAY





## CHORDS IN THE KEY OF G



## Accompaniment Styles In The Key Of G

## A Scale Study

## A Serenade

Moderato

MEL BAY

\* Three lower notes plucked with the thumb

①

②

## Austrian Hymn

HAYDN  
Arr. by MEL BAY

Andante



# The Little Prince

MAZAS  
Arr. by MEL BAY

Andante

# In the Evening By the Moonlight

BLAND  
Arr. by MEL BAY

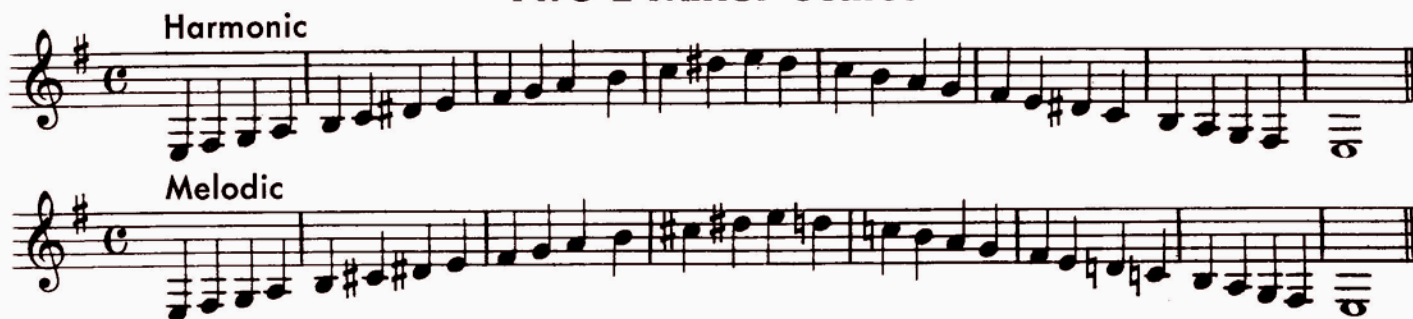
Andante

# THE KEY OF E MINOR

(Relative to G Major)

The Key of E Minor will have the same key signature as G Major.

## Two E Minor Scales

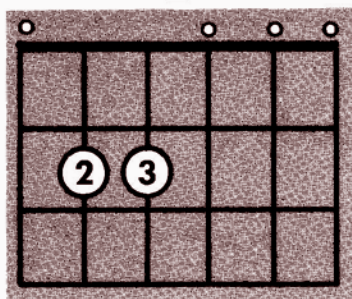


The above scales should be memorized.

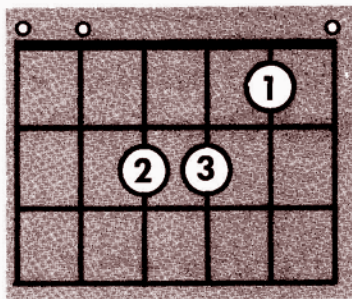
## THE CHORDS IN THE KEY OF E MINOR

The Chords in the Key of E Minor are:

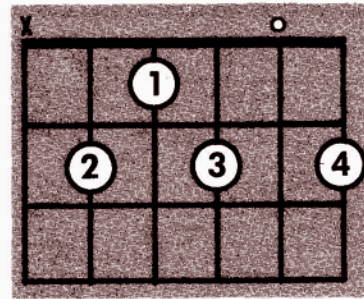
**Em**



**Am**



**B7**



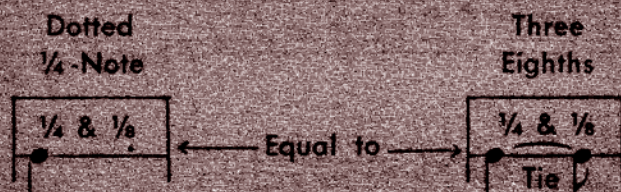
## Accompaniment Styles in the Key of E Minor





## Dotted Quarter Notes

A DOT AFTER A NOTE increases its Value by ONE-HALF.



The count for the dotted quarter-note is as follows:



## Right Hand Technique

45

Hold third finger on the D note throughout.

Four staves of musical notation in G major (one sharp) and common time (C). The first staff includes fingering: m i m i. The exercise consists of continuous eighth-note patterns across four staves, each ending with a double bar line and a repeat sign. The patterns involve ascending and descending runs of eighth notes, with the third finger held on the D note throughout.

## The Foggy, Foggy Dew

Andante

Arr. by MEL BAY

Four staves of musical notation in G major (one sharp) and common time (C). The tempo is marked Andante. The first staff includes fingering: m i m i m i m i m i. The piece features a melody with eighth and quarter notes, often accompanied by sustained chords or single notes in the lower register. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

See Mel Bay's  
"Deluxe Guitar Scale Book"



**A Waltz By Sor**

Handwritten musical score for 'A Waltz By Sor' in G major, 3/4 time. The score consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a single line, with fingerings indicated by numbers 1-4. The accompaniment is written in a single line, with fingerings indicated by numbers 1-4. The second staff continues the melody and accompaniment, with a repeat sign and first/second endings. The third staff continues the melody and accompaniment, with a repeat sign and first/second endings. The fourth staff continues the melody and accompaniment, with a repeat sign and first/second endings. The fifth staff continues the melody and accompaniment, with a repeat sign and first/second endings.

**ANDANTE**

I. K. MERTZ

Handwritten musical score for 'ANDANTE' by I. K. Mertz in G major, 4/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a single line, with fingerings indicated by numbers 1-4. The accompaniment is written in a single line, with fingerings indicated by numbers 1-4. The second staff continues the melody and accompaniment, with a repeat sign and first/second endings. The third staff continues the melody and accompaniment, with a repeat sign and first/second endings. The fourth staff continues the melody and accompaniment, with a repeat sign and first/second endings.

## A Night In Madrid

47

Handwritten musical score for 'A Night In Madrid'. The score is written on six staves in treble clef, with a key signature of one sharp (F#) and a time signature of 3/4. The melody is marked with 'm' (melody) and 'i' (instrumental) above the notes. The accompaniment consists of chords and single notes. The piece concludes with a double bar line and repeat dots.

## A Song By Aguado

Handwritten musical score for 'A Song By Aguado'. The score is written on four staves in treble clef, with a key signature of one sharp (F#) and a time signature of 3/4. The melody is marked with 'm' (melody) and 'i' (instrumental) above the notes. The accompaniment consists of chords and single notes. The piece concludes with a double bar line and repeat dots.



**Waltz in E Minor**

Handwritten musical score for 'Waltz in E Minor'. The score is written on four staves in treble clef, with a key signature of one sharp (F#) and a 3/4 time signature. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The first measure contains a whole note chord with notes A (labeled 'a'), m (labeled 'm'), and i (labeled 'i'). The melody consists of eighth and quarter notes, with some measures containing triplets. The bass line is composed of whole and half notes. The piece concludes with a double bar line and repeat dots.

**Conchita**

AGUADO

Handwritten musical score for 'Conchita'. The score is written on six staves in treble clef, with a key signature of one sharp (F#) and a 3/4 time signature. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The melody is characterized by eighth and sixteenth notes, often beamed together. The bass line consists of whole and half notes. The piece concludes with a double bar line and repeat dots. The word 'AGUADO' is written above the final measure of the first staff.

## How To Count Triplets

Count: 1 2 1 2 1 trip-let 2 trip-let 1 2

**Q.** What are TRIPLETS?

**A.** A group of three notes, played in the time of two notes of the same kind.

TRIPLET-EIGHTS equal to EIGHTS

Play the following Triplet Etudes using the following R.H. fingering. pim, pmi, pma, pam.

## TRIPLETS



## Around the Samovar

Four staves of music in C major, 2/4 time. The first staff contains a melodic line with various fingering numbers (1-4) and a trill. The second staff continues the melody with a triplet. The third staff features a bass line with a triplet. The fourth staff concludes the piece with a final melodic phrase and a double bar line.

## Right Hand Triplet Etude

REPEAT UNTIL MASTERED

Four staves of music, each starting with a circled number (1, 2, 3, 4). Each staff contains a series of triplet exercises in C major, 2/4 time. The exercises are labeled with 'p' (piano) and 'i' (finger) or 'a' (finger). The first three staves end with a double bar line and repeat dots. The fourth staff ends with a double bar line.

# MODERATO

MAURO GIULIANI

51

Handwritten musical notation for a piece titled "MODERATO" by Mauro Giuliani. The notation is on four staves, showing a melodic line with various fingerings (i, a, m) and accents (p). The piece is in 3/4 time.

## Another Triplet Etude

Handwritten musical notation for a piece titled "Another Triplet Etude". The notation is on six staves, showing a complex melodic line with many triplets and sixteenth notes. The piece is in common time (C). The first staff has the handwritten text "p i m p i m p i m" above the first triplet.

See Mel Bay's

"Great Classic Guitar Solos"



## THE NOTES ON THE FIRST STRING



## SCALE OF C MAJOR (Two Octaves)



## THE SLIDE


The SLIDE is performed by one finger of the left hand sliding over the frets from the first to the second note. The first note is struck and the second note is sounded by the slide.

The slide is indicated by the following sign:



## THE SLUR

To execute ascending slurs of two notes, the lower note is to be played and the finger of the left hand descends hammer-like upon the higher note creating the tone desired.

Descending slurs are executed by first fingering the notes to be played with the left hand. Strike the higher note and by drawing the finger sideways off the string, the lower note will automatically sound. Slurred notes will be connected by a curved line. (  )

## ASCENDING SLURS



## DESCENDING SLURS



## THE SNAP

The SNAP is similar to the slur in execution. The second note of the SNAP will usually be an open string. The first note is played and immediately the left hand finger pulls the string sideways as it slides off the fingerboard.

When snapping a note to a closed note, both notes should be held before executing the snap effect.





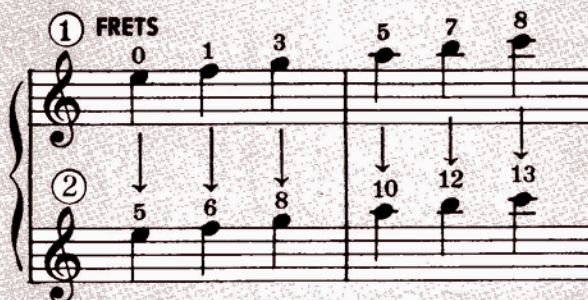
## THE NOTES ON THE SECOND STRING

Shown below are the notes on the second string.



Any note played upon the first string may be played upon the second string five frets higher than it's location on the first string.

In the following diagram you will see the notes on the first string and directly below the same notes as played upon the second string. This is a very good aid in remembering the notes on the second string.



## THE C SCALE IN THIRDS

The following study should be played upon the first and second strings.

The top-note will be on the first string and the bottom-note on the second.

To facilitate execution, it is better to let the fingers remain upon the strings as much as possible, gliding from fret to fret.

Carefully observe the fingering.



## An Exercise In Thirds





## THE NOTES ON THE FIFTH FRET



## THE THIRDS IN THE KEY OF G

FINGERS

### GUITAR SOLO

Moderato

### Granada Memories

(Based upon an etude by Aguado)

MEL BAY

In the above selection employ the R.H. pattern (Pi Pm) throughout except where otherwise shown.



## SIXTEENTH-NOTES

In common time four sixteenth-notes equal one quarter-note.



They may be counted in this manner:

1-sixteenth-notes, 2-sixteenth-notes, 3-sixteenth-notes, 4-sixteenth-notes.

### Example

1 s t n	2 s t n	3 s t n	4 s t n
i e o	i e o	i e o	i e o
x e t	x e t	x e t	x e t
n e	n e	n e	n e
t s	t s	t s	t s
h	h	h	h

### TABLE OF NOTES AND RESTS

Whole Note		A Whole Measure Rest	
Half Notes		A Half Rest	
Quarter Notes		A Quarter Rest	
Eighth Notes		An Eighth Rest	
Sixteenth Notes		A Sixteenth Rest	

In the fifth and ninth measures of the following study an eighth note is followed by two sixteenth notes. (

They may be counted in this manner: 1 & a 2 & a 3 & a 4 & a

### Sixteenth-Notes

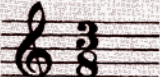
Repeat the above using the following R.H. Fingers:

① pmim, ② pmam, ③ pama, ④ pima, ⑤ pami

### Prelude



## THREE-EIGHT TIME

This sign  indicates three-eight time.

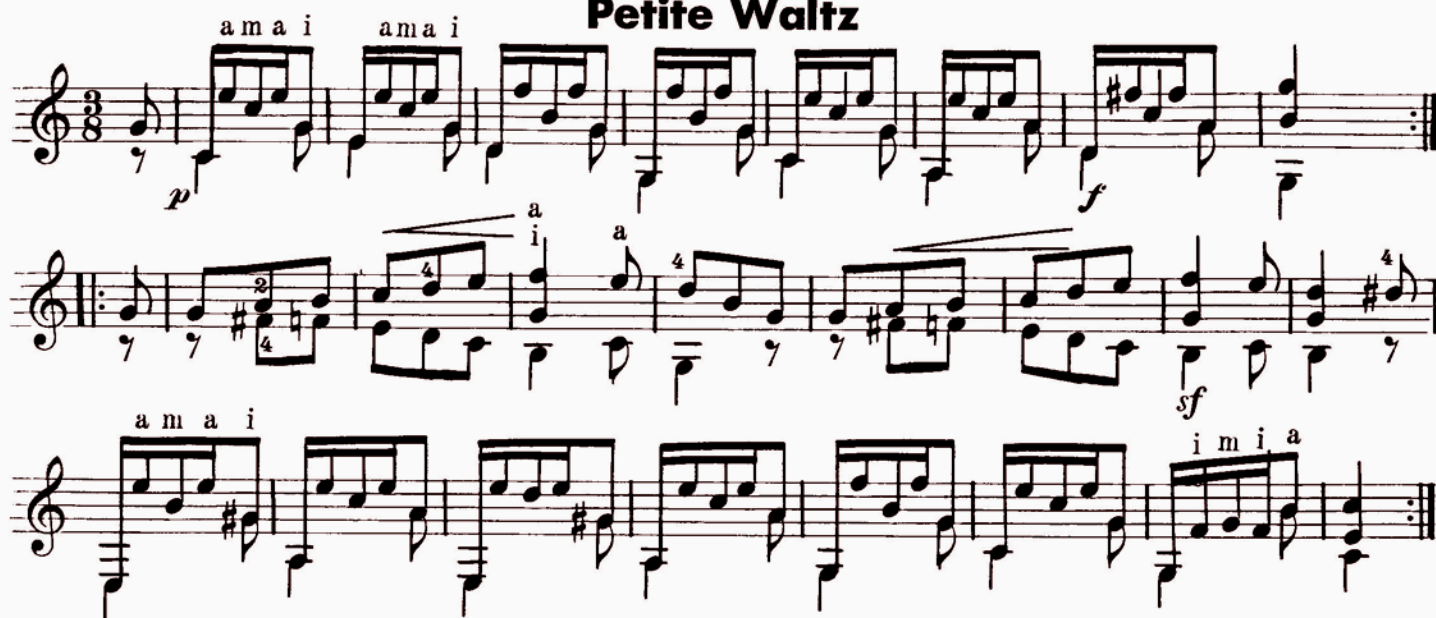
$\frac{3}{8}$  -- beats per measure.

$\frac{8}{8}$  -- type of note receiving one beat. (eighth note)

An eighth-note  = one beat, a quarter-note  = two beats and a dotted quarter-note 

 = three beats. A sixteenth-note  =  $\frac{1}{2}$  beat.

### Petite Waltz



### Carcassi's Waltz





# THE KEY OF D MAJOR

57

The Key of D Major will have two sharps—F# and C#.

To facilitate the fingering in the Key of D Major, it is necessary to move the first finger to the second fret, the second finger to the third fret and the third finger to the fourth fret.  
(Note scale)

## THE D MAJOR SCALE

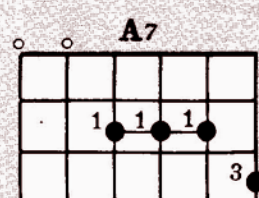
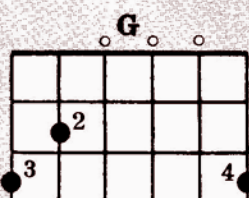
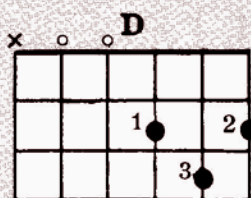


## Exercise



## THE CHORDS IN THE KEY OF D MAJOR

The chords in D Major are D, G and A7.



## Accompaniment Styles





## THE D SCALE IN TWO OCTAVES



### Prelude



### Etude

CARCASSI



## THIRDS IN THE KEY OF D



## Serenade

R. de VISEE



## ANDANTE IN D MAJOR

J. KÜFFNER



See Mel Bay's "Guitar Duets on  
Great Classic Themes"



## Sor's Etude In D Major




Moderato


The musical score for Sor's Etude In D Major, Moderato, is presented in eight staves. The key signature is D major (two sharps) and the time signature is 2/4. The music is written for a single melodic line, likely for guitar, as indicated by the frequent use of natural harmonics (marked with 'n') and specific fingerings (1-4). The piece begins with a treble clef and a key signature of two sharps. The first staff contains measures 1-4, the second staff measures 5-8, the third staff measures 9-12, the fourth staff measures 13-16, the fifth staff measures 17-20, the sixth staff measures 21-24, the seventh staff measures 25-28, and the eighth staff measures 29-32. The music is characterized by a steady, moderate tempo and a focus on technical precision through its complex fingering and articulation.


## Signs Appertaining To Expression and Phrasing


The Staccato: (  or  ) indicate Staccato. Tones designated in this manner will be played in a disconnected style with emphasis.


   : Short lines over note indicate emphasis and individuality.

   : Every tone marked this way should be emphasized individually and slightly separated.

 : Accent with sudden force.

Legato (  ): All tones will be connected and played in a flowing style.

 : Gradual increase of intensity or volume.

 : Gradual diminishing of intensity.

The Swell (   ): Increase and diminish volume.

## Gavotte

J. S. BACH

Arr. Mel Bay

Allegro Moderato





# The Key of B Minor

(Relative to D Major)

## THE B MINOR SCALES

**HARMONIC**

**MELODIC**

**Fingers**

## Etude in B Minor

**ETUDE IN D MINOR**

**HARMONIC**

**COUNT:** 1 & a 2 & a 3 & a 4 & a

**MELODIC**

1 a & 2 a & 3 a & 4 a &

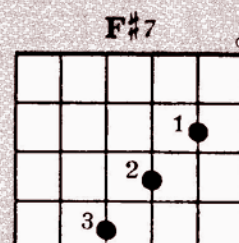
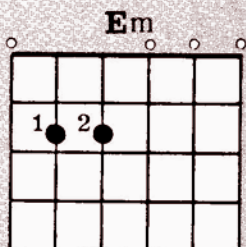
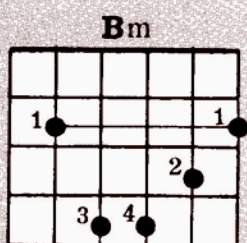
## Bourree

(IN B MINOR)

**JOHANN KRIEGER**  
1651-1735

## THE CHORDS IN THE KEY OF B MINOR

The chords in the key of B Minor are Bm, Em, and F#7.



### Accompaniment Styles

### Love Song



**Prelude in B Minor**

SOR

Allegretto

The musical score for the Prelude in B Minor by Sor, page 64, is presented in ten staves. The key signature is B minor (two sharps) and the time signature is 3/4. The tempo is marked 'Allegretto'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingering numbers (0-4) are indicated above many notes. Dynamic markings include 'p.' (piano) and 'f.' (forte). The score ends with a double bar line and repeat dots.

## GRACE NOTES

65

Grace notes are small-sized notes, which subtract their value from the note they precede.

The technical term for the grace note is Appoggiatura.

The grace note will be crossed at the end and will be played the same as slurs.

When the grace note is on a different string from the principal note, pick them separately.

### EXAMPLES 1 and 2



## The Trill

When a note alternates according to its value, very rapidly with a tone or half-tone above it the effect produced is termed the trill.

The best produced by picking the first or principal note and slurring the upper auxiliary note.



## The Mordente

The Mordente is a fragment of a Trill. It is indicated by the sign: ♯



## MORE SIGNS

Tenuto ( ^ ): Hold the tone its full value.

Rubato: Stolen from one tone and added to a tone preceding.

Luft Pause ( // ): An exaggerated pause. Usually follows a note that is held by a hold sign, (fermata).

Example:

The Comma ( , ) is used sometimes to indicate an interruption in the flow of tone.



## THE KEY OF F

The Key of F will have one flat. All B-notes will be played one half-step lower as shown.



## THE F MAJOR SCALE

(Two Octaves)



## A Daily Study



## March Majestic

### GUITAR SOLO

Moderato

Arr. by Mel Bay



D. S. al Fine (Dal Segno al Fine) Go back to the sign  $\text{S}$  and play to Fine (the end).

In the following triplet etude employ the following Right Hand patterns: imi, mim, mam, ama.



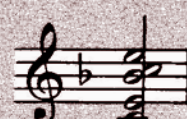
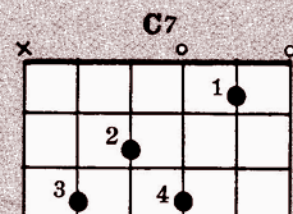
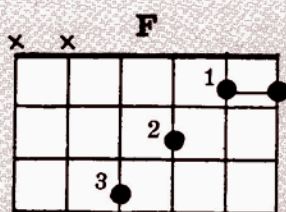
## The Happy Farmer





## THE CHORDS IN THE KEY OF F

The three chords in the key of F are F, B-flat, and C7.



## Accompaniment Styles

### Common Time



### Three-Four Time



### Two-Four Time



## GUITAR SOLO

Moderato

## Melody in F

RUBENSTEIN-BAY



# Minuet from Don Juan

69

MOZART

First system (measures 1-4): Treble clef, key of B-flat major, 3/4 time. Measure 1 has a piano (*p*) dynamic. Measure 2 has a forte (*f*) dynamic. Measure 3 has a mezzo-forte (*mf*) dynamic. Measure 4 has a *dolce* marking.

Second system (measures 5-8): Treble clef, key of B-flat major, 3/4 time. Measure 5 has a forte (*f*) dynamic. Measure 6 has a mezzo-forte (*mf*) dynamic. Measure 7 has a *dolce* marking. Measure 8 has a forte (*f*) dynamic.

Third system (measures 9-12): Treble clef, key of B-flat major, 3/4 time. Measure 9 has a mezzo-forte (*mf*) dynamic. Measure 10 has a *dolce* marking. Measure 11 has a forte (*f*) dynamic. Measure 12 has a mezzo-forte (*mf*) dynamic.

Fourth system (measures 13-16): Treble clef, key of B-flat major, 3/4 time. Measure 13 has a forte (*f*) dynamic. Measure 14 has a mezzo-forte (*mf*) dynamic. Measure 15 has a forte (*f*) dynamic. Measure 16 has a mezzo-forte (*mf*) dynamic.

## The Music Box

First system (measures 1-4): Treble clef, key of B-flat major, 3/4 time. Measure 1 has a piano (*p*) dynamic. Measure 2 has a piano (*p*) dynamic. Measure 3 has a piano (*p*) dynamic. Measure 4 has a piano (*p*) dynamic.

Second system (measures 5-8): Treble clef, key of B-flat major, 3/4 time. Measure 5 has a piano (*p*) dynamic. Measure 6 has a piano (*p*) dynamic. Measure 7 has a piano (*p*) dynamic. Measure 8 has a piano (*p*) dynamic.

Third system (measures 9-12): Treble clef, key of B-flat major, 3/4 time. Measure 9 has a piano (*p*) dynamic. Measure 10 has a piano (*p*) dynamic. Measure 11 has a piano (*p*) dynamic. Measure 12 has a piano (*p*) dynamic.

Fourth system (measures 13-16): Treble clef, key of B-flat major, 3/4 time. Measure 13 has a piano (*p*) dynamic. Measure 14 has a piano (*p*) dynamic. Measure 15 has a piano (*p*) dynamic. Measure 16 has a piano (*p*) dynamic.





# THE KEY OF D MINOR

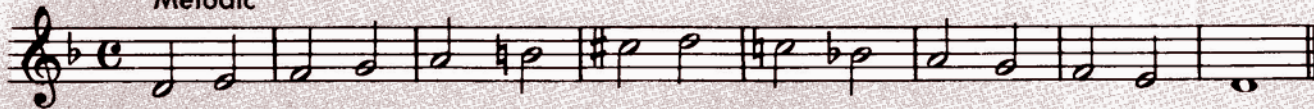
(Relative to F Major)

## The D Minor Scales

Harmonic

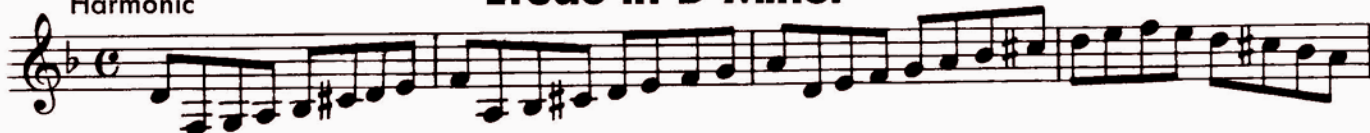


Melodic



## Etude in D Minor

Harmonic



Melodic



## March Slav

TSCHAIKOWSKY

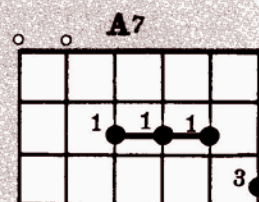
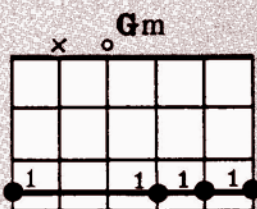
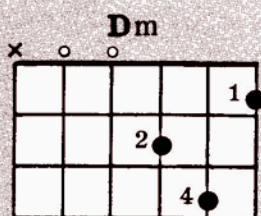
Slow





## THE CHORDS IN THE KEY OF D MINOR

The three principal chords in the key of D minor are:



## Accompaniment Styles

### Common Time



### Three-Four Time



### Two-Four Time



## Balkan Skies

Andantino

GIULIANI



# Caprice

73

CARCASSI

*i m i a i m i*

*f*

*mf*

*p*

*dim.*

*rall.*



## THE KEY OF A

The key of A will have three sharps. (F#, C#, and G#.)

It will be identified by this signature:



The notes affected by the above signature will be played as shown:



## THE A SCALE



## Daily Drill



## Taranto



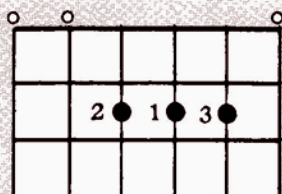


## THE CHORDS IN THE KEY OF A

The three principal chords in the key of A are A, D, and E7

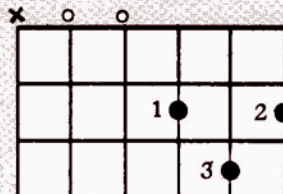
tonic

A



sub-dom.

D



dom. 7th

E7



## THE MUSICAL NOTATION OF THE CHORDS



## Accompaniment Styles



## Prelude



See the "MEL BAY FOLIO OF CLASSIC GUITAR SOLOS"



# The Speedway

Fast

Musical score for 'The Speedway' in 3/4 time, key of D major (two sharps). The piece is marked 'Fast'. It consists of four staves of music. The first staff includes fingerings 1, 2, 4 and a triplet of eighth notes. The second staff includes fingerings 4, 1. The third staff is a continuous eighth-note melody. The fourth staff includes a triplet of eighth notes and ends with a double bar line.

GUITAR SOLO  
Allegretto

# The Happy Guitarist

Musical score for 'The Happy Guitarist' in 2/4 time, key of D major (two sharps). The piece is marked 'Allegretto'. It consists of five staves of music. The first staff includes a melodic line and a bass line with chords. The second staff includes a melodic line with many slurs and a bass line with chords. The third staff continues the melodic and harmonic patterns. The fourth staff features a continuous eighth-note melody in the upper voice and a bass line with chords. The fifth staff continues the eighth-note melody and ends with a final chord.

# Maria

77

GUITAR SOLO

Arr. by Mel Bay

Two staves of music in G major (one sharp) and 3/8 time. The first staff begins with a treble clef and a key signature of one sharp. It contains a series of eighth and sixteenth notes, with a circled '8' above the eighth measure. The second staff continues the melody and includes a bass line with eighth notes. The piece concludes with a double bar line and the word 'Fine'.

## Andante

ANTON DIABELLI

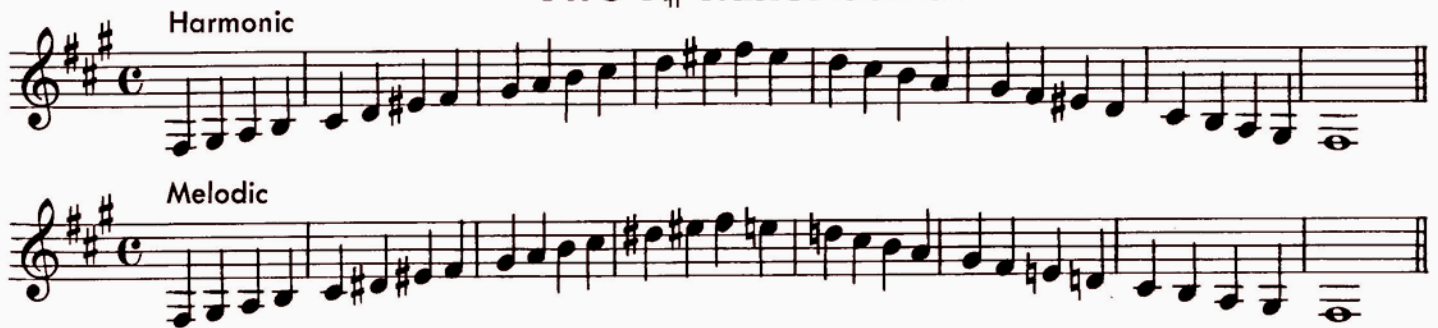
A multi-staff musical score in G major (one sharp) and 3/4 time. The first staff features a treble clef and a key signature of one sharp, with a piano (*p*) dynamic marking. It includes various musical notations such as accents (>), slurs, and fingerings (1, 2, 3, 4). The subsequent staves continue the piece, with some measures marked with a forte (*f*) dynamic. The score includes repeat signs with first and second endings. The final staff concludes with a double bar line and a *p* dynamic marking.



# THE KEY OF F# Minor

(Relative to A Major)

## Two F# Minor Scales



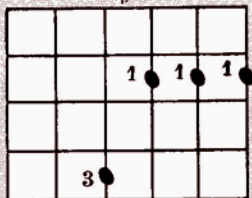
## Exercise



## The Chords in the Key of F# Minor

The chords in the Key of F# Minor are F#m, Bm, and C#7.

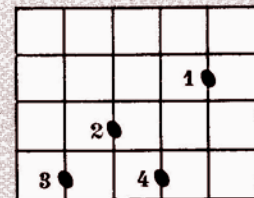
x o F#m



Bm



x C#7 ⊗



⊗ = DEADENED STRING — Kill the sound of the string with the unused part of the left hand.  
(See the MEL BAY CHORD SYSTEM for further explanation).

## Accompaniment Styles



See "MEL BAY'S DELUXE ALBUM OF CLASSIC GUITAR MUSIC"



## MORE CHROMATIC SIGNS

Up to this point we have studied and used the Sharp (#), the Flat (b), and the Natural (♮). The student is familiar by now with their function. We now introduce the Double-Sharp and the Double-Flat.

**x** = Double-Sharp. A Double-Sharp will raise the sound of a tone **two** frets.

**bb** = Double Flat. A Double-Flat will lower the sound of a tone **two** frets.

A natural will cancel all sharps, flats, double-sharps and double-flats. If a note has been double-sharped or double flatted, the return to one sharp or flat will require a natural sign followed by the desired sharp or flat.



## Major To Relative Minor Etude

**A MAJOR**

**F# MINOR (HARMONIC)**

**MELODIC**

**A MAJOR**



## SIX-EIGHT TIME

This sign



indicates six-eight time.

6 — beats per measure

8 — type of note receiving one beat

An Eighth-note  $\text{♪}$  = one beat, a quarter-note  $\text{♩}$  = two beats and a dotted quarter note  $\text{♩.}$  = three beats, a sixteenth-note  $\text{♩̇}$  =  $\frac{1}{2}$  beat.

Six-eight time consists of two units containing three beats each.

It will be counted:  $\text{♪ ♩ ♩} \text{ ♩ ♩ ♩}$  with the accents on beats one and four.

1-2-3-4-5-6

## Don Quixote

AGUADO

## THE DOTTED EIGHTH NOTE

A Dotted Eighth-note is equal to

EXAMPLE:

equal to

$\frac{1}{8} + \frac{1}{16} = \frac{3}{16}$

COUNT: 1 and 2 and A 1 and 2

COUNT: 1 and A 2 and A 1 and 2



# The Little Elf

CARULLI

81

Andantino

Musical score for 'The Little Elf' by Carulli, Andantino tempo. The score is written in 2/4 time and consists of six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of 'Andantino'. The music features a melody in the right hand and a bass line in the left hand. The first staff includes a piano (p) dynamic marking. The second staff has a repeat sign. The third staff ends with a 'FINE' marking. The fourth staff begins with a forte (f) dynamic marking. The fifth staff has a repeat sign. The sixth staff ends with a 'D.C.' (Da Capo) marking. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as fingerings and articulation marks.

# Adventure

CARULLI

Andantino

Musical score for 'Adventure' by Carulli, Andantino tempo. The score is written in 6/8 time and consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of 'Andantino'. The music features a melody in the right hand and a bass line in the left hand. The first staff includes a piano (p) dynamic marking. The second staff has a forte (f) dynamic marking. The third staff has a piano (p) dynamic marking. The fourth staff ends with a repeat sign. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as fingerings and articulation marks.



## THE NOTES ON THE THIRD STRING

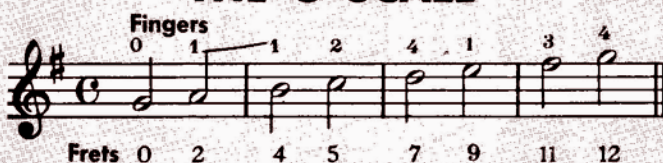
The notes on the third (G) string are located as shown:



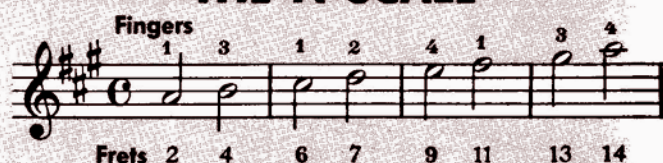
The G Chromatic Scale will be played on the third string as follows:



### THE G SCALE



### THE A SCALE



### G STRING ETUDE

Hold fingers down as indicated.



### GUITAR SOLO

Moderato

## Venetian Nights

M. CARCASSI

Arr. by MEL BAY

*p* *cresc.* *mf* *FINE* *D. C. al Fine*



# Prelude in A Major

83

Andante

SOR

This musical score is for the 'Prelude in A Major' by Fernando Sor, marked 'Andante'. It is presented on ten staves of music in A major (three sharps). The notation includes various guitar-specific techniques, most notably fingerings indicated by numbers 1-4 above or below notes, and natural harmonics indicated by '0' below notes. The piece features a mix of eighth and sixteenth notes, often beamed together in groups. A repeat sign with first and second endings is visible in the fourth staff. The overall texture is light and melodic, characteristic of Sor's style.

See Mel Bay's  
"Guitar Finger Board Harmony"



# THE NOTES OF THE FOURTH STRING



## A TABLE OF NOTES ON THE FIRST, SECOND, THIRD AND FOURTH STRINGS



It is important that the student thoroughly understands the above chart before proceeding.

## The Lido

GIULIANI



# Recreation

85

Allegro

M. GIULIANI

mf

p

f

sf

p

mf

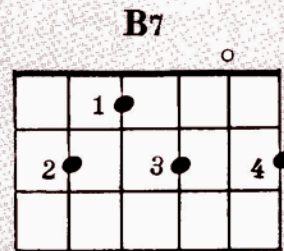
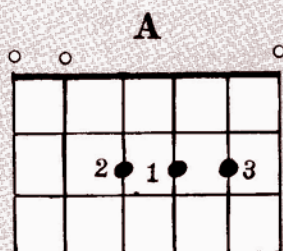
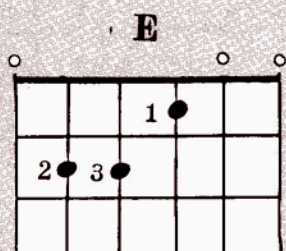






## THE CHORDS IN THE KEY OF E MAJOR

THE CHORDS IN THE KEY OF E MAJOR ARE: E, A AND B7.



## Accompaniment Styles



## Prelude







# Rondo in E Major

89

Allegretto

aim aim

mf

ami ami

mf

FINE

p

D.S.

# Spanish Waltz

mf

simile

FINE

D.S.



**Soliloquy****Allegretto**

This musical score for 'Soliloquy' is written in A major (three sharps) and 6/8 time. The tempo is marked 'Allegretto'. The piece consists of eight staves of music. The notation includes a variety of rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. Fingerings are indicated by numbers 1 through 4 above the notes. Ornaments, represented by small circles, are placed above specific notes on the fifth, sixth, and seventh staves. A repeat sign with a double bar line and a 'II' marking appears on the fourth staff. The music features a mix of single-line and double-line (pedal point) textures, with the right hand often playing chords or moving lines while the left hand provides a steady accompaniment.

# Soliloquy (Cont.)

91



Musical score for "Soliloquy (Cont.)" in G major (three sharps) and 4/8 time. The score consists of five staves. The first staff begins with a treble clef and a key signature of three sharps. It features a melody with eighth and sixteenth notes, including a triplet of eighth notes. Fingering numbers (1, 2, 3, 4) are indicated above the notes. The first three measures of the first staff have a piano (p) dynamic marking. The second staff continues the melody with more complex rhythmic patterns, including a triplet of eighth notes. The third staff features a series of eighth notes with a 4/8 time signature. The fourth staff includes a triplet of eighth notes and a 4/8 time signature. The fifth staff concludes the section with a final measure marked with a fermata.

## Step Lively



Musical score for "Step Lively" in G major (three sharps) and 3/8 time. The score consists of four staves. The first staff begins with a treble clef and a key signature of three sharps. It features a melody with eighth and sixteenth notes, including a triplet of eighth notes. Fingering numbers (1, 2, 3, 4) are indicated above the notes. The first measure of the first staff has a piano (p) dynamic marking. The second staff continues the melody with more complex rhythmic patterns, including a triplet of eighth notes. The third staff features a series of eighth notes with a 3/8 time signature. The fourth staff concludes the section with a final measure marked with a fermata. The score includes dynamic markings such as *p*, *f*, *mf*, and *f*. The word "FINE" is written at the end of the fourth staff.

*D.C. al Fine*



**ANDANTE**

MOZART

Two staves of music in A major (three sharps) and 2/4 time. The melody is in the upper staff, and the bass line is in the lower staff. The melody consists of eighth and quarter notes, while the bass line consists of half notes. The piece ends with a double bar line and repeat dots.

**Prelude**

Two staves of music in A major (three sharps) and 2/4 time. The melody is in the upper staff, and the bass line is in the lower staff. The melody consists of eighth and quarter notes, while the bass line consists of half notes. The piece ends with a double bar line and repeat dots.

**Bohemian Waltz**

MEL BAY

x: Double sharp (see page 33)

Four staves of music in A major (three sharps) and 3/4 time. The melody is in the upper staff, and the bass line is in the lower staff. The melody consists of eighth and quarter notes, while the bass line consists of half notes. The piece ends with a double bar line and repeat dots. A double sharp symbol (x) is used for the F# note in measure 10.

# HARMONICS

93

Harmonics are produced by placing the finger of the left hand directly over certain frets pressing very lightly stopping the open string vibrations.

They are produced at the 12th, 7th, 4th and 3rd frets.

Barely touch the strings at any of the above frets quickly removing the finger as soon as the string has been struck. (Teacher should demonstrate)

Harmonics will be designated by the abbreviations: Har. 12, Har. 7, Har. 5, and Har. 4 placed over or under the note to be treated in this manner.

Harmonics are written an octave lower than they sound.

## Table of Harmonics

	12TH FRET	7TH FRET	5TH FRET	4TH FRET	3RD FRET
1st String					
2nd String					
3rd String					
4th String					
5th String					
6th String					

## Exercise

The exercise consists of three staves, each containing a sequence of notes with fingerings and fret numbers. The first staff shows a sequence of notes with fingerings 12, 5, 7, 7, 5, 4, 12, 5, 7, 7, 5, 4. The second staff shows a sequence of notes with fingerings 12, 5, 7, 7, 5, 4, 12, 5, 7, 7, 5, 4. The third staff shows a sequence of notes with fingerings 12, 5, 7, 7, 5, 4, 12, 5, 7, 7, 5, 4. The exercises are designed to practice the production of harmonics at specific frets across different strings.



# Chime Bells

## GUITAR SOLO

(All notes in Harmonics)

(A Study in Harmonics)

Lento

The musical score for 'Chime Bells' is written for guitar in G major (one sharp) and 4/4 time. It consists of seven staves of music. The tempo is marked 'Lento'. The notes are played as harmonics, indicated by the 'GUITAR SOLO (All notes in Harmonics)' instruction. Fingering numbers are provided below each note: Staff 1: (4), (3), (2), (1), (3), (2), (3), (3), (3), (3), (3), (2), (3), (4), (3), (4), (4). Staff 2: (3), (2), (1), (3), (2), (3), (3), (3), (3), (3), (2), (3), (2), (3), (4), (3), (2), (1), (3). Staff 3: (2), (3), (3), (3), (3), (3), (2), (3), (4), (3), (4), (4), (3), (2), (1), (3). Staff 4: (2), (3), (3), (3), (3), (2), (3), (2), (3), (4), (5), (5), (3), (5), (4), (4), (5), (4). Staff 5: (3), (5), (2), (5), (4), (4), (4), (4), (5), (5), (3), (5), (4), (4), (4), (4). Staff 6: (3), (6), (5), (5), (4), (4), (3), (2), (1), (3), (2), (3), (3), (3), (3), (2), (3). Staff 7: (4), (3), (4), (4), (3), (2), (1), (3), (2), (3), (3), (3), (3), (3), (3), (2), (3).

## Artificial Harmonics

Artificial Harmonics will enable the guitarist to play all notes on the guitar harmonically. They are performed in the following manner.

1. Place the finger of the left hand on the note desired.
2. Place the index finger of the right hand lightly on the string of desired note 12 FRETS ABOVE NOTE TO BE PLAYED.
3. Pluck the string quickly with the Right Hand Thumb stopping the tone with the pointed index finger.

## Example

(Artificial)  
Harmonics

The example shows a musical score for artificial harmonics in G major, 4/4 time. The notes are played on strings 1 through 4. The fret numbers are indicated below each note: 12, 14, 14, 13, 12, 12, 12, 16, 14, 14, 14, 12, 14, 13, 16, 14, 12, 14, 12, 12, 13, 14. The first fret is labeled 'FRETS 12'.

## THE POSITIONS

The next goal of the student will be the complete mastery of all positions.

The material contained in this book will help the student attain that goal.

Our first chapter deals with the SECOND POSITION.

The SECOND POSITION extends from the second to the fifth frets.

In the SECOND POSITION:

The first finger will cover the second fret.

The second finger will cover the third fret.

The third finger will cover the fourth fret.

The fourth finger will cover the fifth fret.

## Notes in the Second Position

Strings ⑥ ——— ⑤ ——— ④ ——— ③ ——— ② ——— ① ———

Frets 2 3 4 5    2 3 4 5    2 3 4 5    2 3 4 5    2 3 4 5    2 3 4 5

Fingers 1 2 3 4    1 2 3 4    1 2 3 4    1 2 3 4    1 2 3 4    1 2 3 4

The major keys played in the Second position are G, D, and A.

There will be no open strings.

## Second Position Etude Number One (Key of D)

(Use 1st and 2nd R.H. Fingers Throughout)

Repeat the above employing the 2nd and 3rd R.H. Fingers.

(m) (a)



## The Major Chords in the Second Position



## The Minor Chords in the Second Position

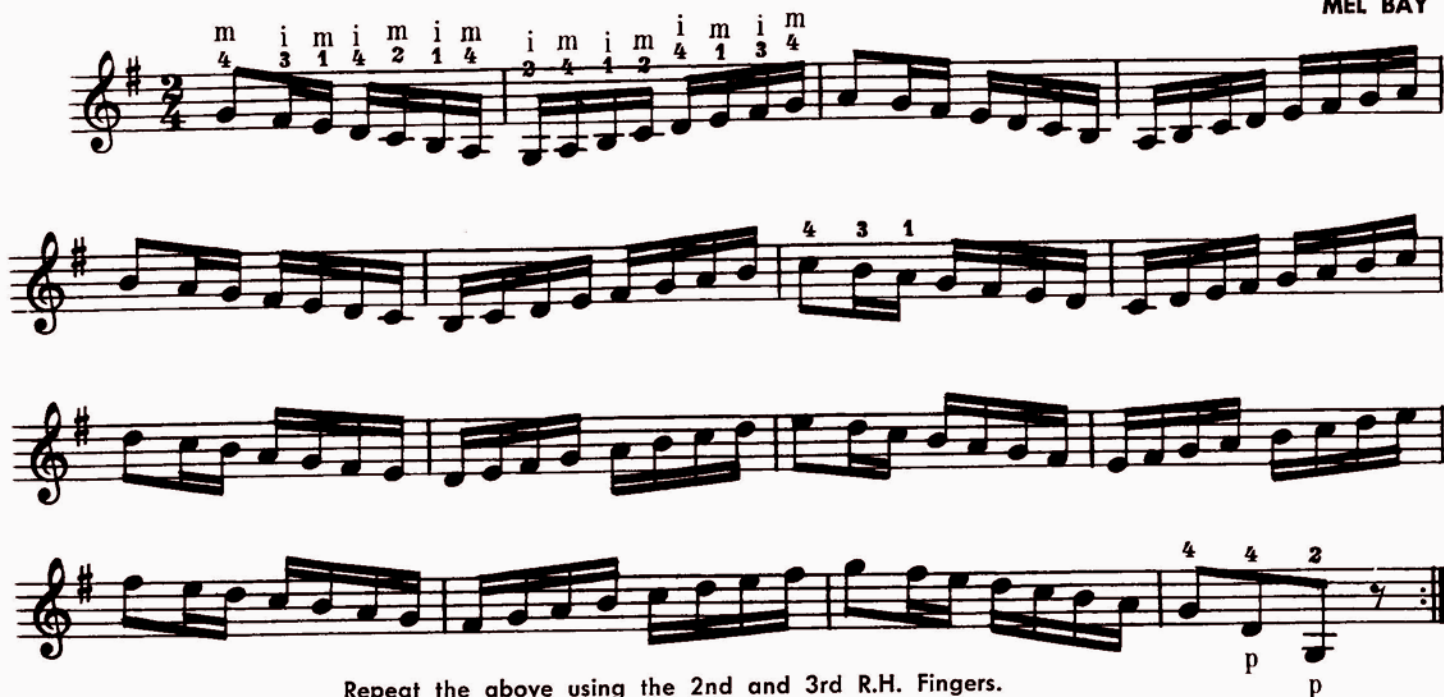


## The Seventh Chords in the Second Position



## Etude in the Key of G

### (Second Position)

**MEL BAY**

Repeat the above using the 2nd and 3rd R.H. Fingers.  
(m) (a)

**SEE THE MEL BAY DELUXE ALBUM OF CLASSIC GUITAR MUSIC**

## THE CHORDS IN THE KEY OF C

97

**C (CEG)** **F (FAC)**

V I ⑥ I III V

**G7 (GBDF)**

I 7 III 7 V 7 VII 7

### THE HARMONIZED SCALE

C G7 C F G7 F G7 C C G7 F G7 F C G7 C

## THE CHORDS IN THE KEY OF A MINOR

**Am (ACE)** **Dm (DFA)** **E7 (EG#D)**

I III I III V I II V VII

M M M M M M M M M

### THE HARMONIZED SCALE

Am E7 Am Dm Am Dm E7 Am Am E7 Dm Am Dm Am E7 Am

## Sor's Waltz



## CHORDS IN THE KEY OF G

G (GBD) C (CEG)

D7 (DF#AC)

★ Top note of 15th fret.

### THE HARMONIZED SCALE

G D7 G C D7 C D7 G G D7 G C D7 C D7 G

## CHORDS IN THE KEY OF E MINOR

Em (EGB) Am (ACE) B7 (BD#F#A)

### THE HARMONIZED SCALE

Em B7 Em Am B7 Am B7 Em Em B7 Am B7 Am Em B7 Em

## Silver Threads Among the Gold

Andante



# THE CHORDS IN THE KEY OF D

99

D (DF#A)      G (GBD)      A7 (AC#EG)

## THE HARMONIZED SCALE

D A7 D G A7 G A7 D D A7 G A7 G D A7 D

# THE CHORDS IN THE KEY OF B MINOR

Bm (BDF#)      Em (EGB)      F#7 (F#A#C#E)

## THE HARMONIZED SCALE

Bm F#7 Bm Em F#7 Em F#7 Bm Bm F#7 Em F#7 Em Bm F#7 Bm

## Rosario



## THE CHORDS IN THE KEY OF A

A (AC#E)      D (DF#A)

E7 (EG#BD)

### HARMONIZED SCALE

A E7 A D E7 D E7 A A E7 D E7 D A E7 A

## THE CHORDS IN THE KEY OF F-SHARP MINOR

F#m (F# AC#)      Bm (BDF#)      C#7 (C# E# G# B)

### HARMONIZED SCALE

F#m C#7 F#m Bm C#7 Bm C#7 F#m F#m C#7 Bm C#7 Bm F#m C#7 F#m

## Chopin's Prelude

Arr. by MEL BAY

Slow



# CHORDS IN THE KEY OF F

101

## THE HARMONIZED SCALE

# THE CHORDS IN THE KEY OF D MINOR

## THE HARMONIZED SCALE

# Minuet



## THE KEY OF B-FLAT

The key of B-FLAT will have two flats. All B and E notes will be lowered  $\frac{1}{2}$  step.



## THE B-FLAT SCALE



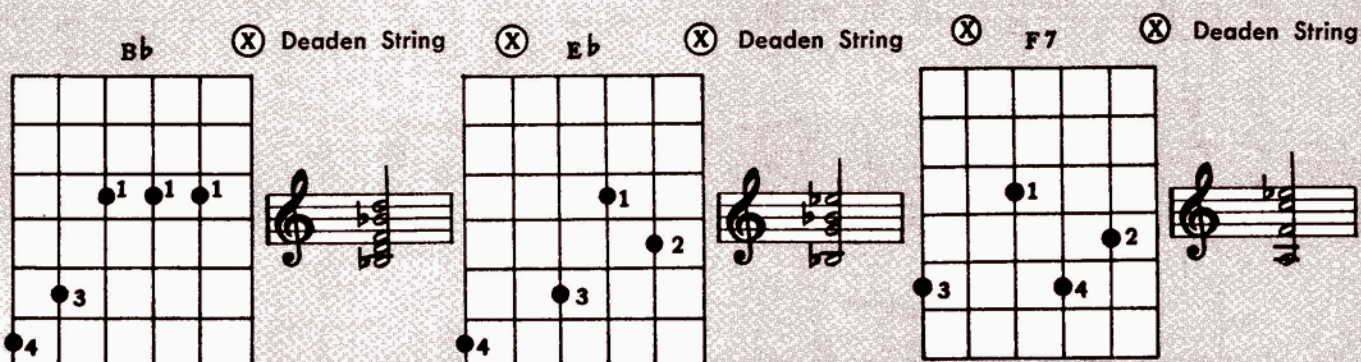
## ETUDE



## THE CHORDS IN THE KEY OF B-FLAT



## MORE CHORDS IN B-FLAT MAJOR



# A DAILY SCALE STUDY IN B-FLAT

103

Four staves of music in B-flat major (two flats) and common time. The first staff includes fingering: i m i m i i m i, and a circled 3. The second staff includes fingering: 1 2 4, 1 4 2 1, and circled 3, 2, 3. The third and fourth staves continue the scale with various rhythmic patterns and a circled 1.

## The Poet and the Peasant

VON SUPPE  
Arr. by MEL BAY

Five staves of music in B-flat major (two flats) and 3/8 time. The score includes various musical notations such as slurs, ties, and dynamic markings. A 'ritard.' marking is present on the fourth staff. Fingering numbers like 1, 2, 3, and 4 are indicated throughout the piece.

SEE MEL BAY'S "FLAMENCO GUITAR STYLES"



# THE KEY OF G MINOR

(Relative to B-flat Major)

The key of G Minor will have the same key signature as B-flat Major.

## THE G MINOR SCALES

### HARMONIC



### MELODIC



### MIXED



### GYPSY



## THE CHORDS IN THE KEY OF G MINOR

Gm (G-Bb-D)

Cm (C-Eb-G)

D7 (D-F#-A-C)



## HARMONIZED SCALE



## Etude in G Minor



# The Key of E-Flat

105

The key of E $\flat$  will have three flats. They are B $\flat$ , E $\flat$ , and A $\flat$ .



## THE E FLAT MAJOR SCALE



## The Third Position

The THIRD POSITION extends from the third to the sixth frets.



## Third Position Etude One





## The Chords in the Key of E-Flat

*E<sup>b</sup> (E<sup>b</sup> G B<sup>b</sup>)* or *A<sup>b</sup> (A<sup>b</sup> C E<sup>b</sup>)*

*B<sup>b</sup>7 (B<sup>b</sup> D F A<sup>b</sup>)*

### The Harmonized Scale

### Alla-Breve Time

When Common time is to be played in a tempo too fast to conveniently count four beats, it is then best to count only two beats to each measure.

Each half measure will receive one beat.

This is referred to as "cut" time.

The time signature for Alla-Breve time will be a vertical line drawn through the letter C as shown:


#### COMMON TIME

Count: 1 2 3 4

#### ALLA-BREVE

1 2

### THE QUARTER-NOTE TRIPLET

This group of notes () is used extensively in modern music.

Three quarter-notes will be played in the same time required by two.

# Caballero

107

PLEYEL  
Arr. by MEL BAY

1 & 2 & ②-----③ ③ ②-----① ② ②③



# The Key of C Minor

(Relative to E $\flat$  Major)

The C Minor scales will be played in the third position with the exception of the higher notes which will be played as shown.

## THE C MINOR SCALES

**HARMONIC**

**MELODIC**

The following etude will be in alla-breve or cut time. In grade four this type of time has been explained. When playing the quarter-note triplets, divide the measures into two beats giving each set of triplets, one beat each.

## Etude in C Minor

(Third Position)

**MELODIC**

# Prelude

109

Three staves of music in C minor (three flats) and 3/4 time. The first staff begins with a circled 5 below the first note. Fingerings are indicated by numbers 1, 2, 3, and 4. The piece concludes with a final chord on the third staff.

## C Minor Etude in the Third Position

Three staves of music in C minor (three flats). The first staff includes extensive fingerings: 1 3 4 1 3 4 2 3, 1 2 4 2 1 4 2, and 3 1 4 3. The piece ends with a final chord on the third staff.

## Prelude in C Minor

Three staves of music in C minor (three flats) and 3/4 time. Fingerings are indicated by numbers 1, 2, 3, and 4. The piece concludes with a final chord on the third staff.



## The Key of A-Flat

The key of A-FLAT will have FOUR FLATS. All B, E, A and D notes will be lowered  $\frac{1}{2}$  step. The flatted notes are easy to remember by spelling b-e-a-d.



## The A-Flat Scale in the Third Position



## A Daily Scale Study in A-Flat

The following daily study is an excellent etude for developing finger strength and speed in good position playing. It should be played daily until the fingers tire. The amount of times should increase as the fingers become stronger. It is played entirely in the third position.

**Allegro**



# The Chords in the Key of A Flat

111

*Ab (Ab C Eb)*

*Db (Db F Ab)* ②

*Eb7 (Eb G Bb Db)*

## The Harmonized Scale

*Ab Eb7 Ab Db Eb Db Eb7 Ab Ab Eb7 Db Eb7 Db Ab Eb7 Ab*

## Triplet Etude in A-Flat

(Third Position)

Allegro



# Waltz in A Flat

JOHANNES BRAHMS  
Opus 39 No. 2  
Arr. by MEL BAY

16

See Mel Bay's  
"Deluxe Guitar Arpeggio Studies"

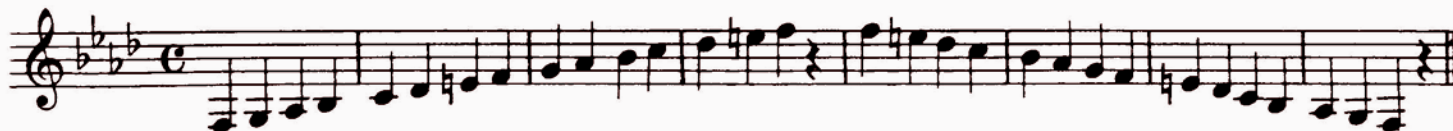
# The Key of F Minor

(Relative to A-Flat Major)

## THE F MINOR SCALES

113

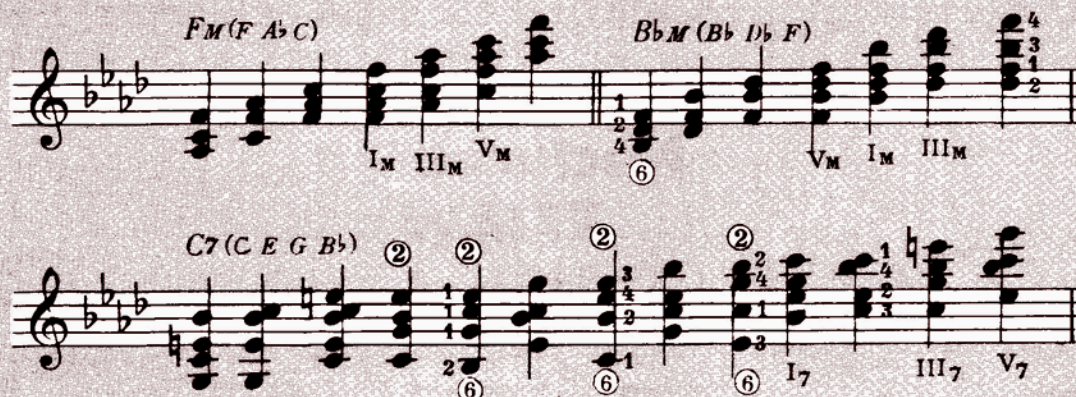
### HARMONIC



### MELODIC



## The Chords in the Key of F Minor



E-natural is cue for C7 chord in the key of F Minor.

## Prelude in F Minor





# Prelude

1. 2. 3. 4. 5.

# Nocturne

AGUADO

1. 2.

3. 4. 5.





# Chords in the Fourth Position

## Major Chords



## Minor Chords



## Seventh Chords



## Diminished



## Augmented



## Fourth Position Etude Number One



# The Key of C Sharp Minor

117

(Relative to E Major)

The C Sharp minor scales will be played in the Fourth Position except where shown.

## HARMONIC



## MELODIC



## Chords in the Key of C Sharp Minor



## The Harmonized Scale



## El Rey

Allegretto

(Fourth Position)





# Prelude

Opus 28 No. 20

FREDERIC CHOPIN  
Arr. by MEL BAY

Largo

The musical score for Chopin's Prelude, Opus 28 No. 20, is presented in four staves. The key signature is G major (one sharp) and the time signature is common time (C). The tempo is marked 'Largo'. The notation includes various chords, arpeggios, and fingerings indicated by numbers in circles. The piece concludes with a 'Ritard' (ritardando) marking.

## Fourth Position Etude Number Three

Allegro

Key of A Major

The musical score for Chopin's Fourth Position Etude Number Three is presented in six staves. The key signature is A major (two sharps) and the time signature is common time (C). The tempo is marked 'Allegro'. The notation includes various chords, arpeggios, and fingerings indicated by numbers in circles. The piece concludes with a double bar line.

# The Fifth Position

119

Fingers 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Frets 5 6 7 8 5 6 7 8 5 6 7 8 5 6 7 8 5 6 7 8 5 6 7 8

## Fifth Position Exercise

## The Commentator

Guitar Solo  
Allegretto

(Fifth Position)

CARCASSI-BAY



# Chords in the Fifth Position

## The Major Chords



## The Minor Chords



## The Seventh Chords



## Diminished Chords



## Augmented Chords



## Fifth Position Etude One



# The Court Jester

121

## GUITAR SOLO

(Fifth Position)

CARCASSI

Andantino

Musical score for 'The Court Jester' guitar solo, Fifth Position, Andantino. The score is written in 2/4 time and consists of six staves. The key signature has one flat (B-flat). The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. It features a series of eighth and sixteenth notes, with a triplet of eighth notes marked with a circled '3'. The second staff continues the melodic line. The third and fourth staves show a change in the bass line with a half note and a quarter note, followed by a series of eighth notes. The fifth and sixth staves conclude the piece with a final cadence, marked with a 'ritard.' (ritardando) and a fermata over the final chord.

## Fifth Position Etude Number Two

Musical score for 'Fifth Position Etude Number Two', written in 2/4 time. The score consists of five staves. The key signature has one flat (B-flat). The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The second staff includes fingerings: 1, 2, 4, 4, 2, 2, 1. The etude is characterized by a continuous, flowing melodic line primarily composed of eighth and sixteenth notes. The fifth staff concludes the piece with a final cadence, marked with a double bar line and repeat dots.



## The Seventh Position



## Seventh Position Etude Number One

(Repeat Using R.H. Patterns Shown at the Bottom of Page Three)



## Rondo

Allegretto

CARCASSI



# Chords in the Seventh Position

123

## Major



## Minor



## Seventh



## Diminished



## Augmented



## Seventh Position Etude Number Two





## The Ninth Position



## Ninth Position Etude



## Matamoras

Allegretto

(Ninth Position)



# Chords in the Ninth Position

125

## Major



## Minor



## Seventh



## Diminished



## Augmented



## Ninth Position Etude Number Two





## THE KEY OF D-FLAT

The key of D $\flat$  has five flats. They are B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$  and G $\flat$ .



### The D-Flat Major Scale



### Etude in the First Position



### The Chords in the Key of D-Flat

*D $\flat$  (D $\flat$  F A $\flat$ )*

or

or

III

V

I

*G $\flat$  (G $\flat$  B $\flat$  D $\flat$ )*

I

III

V

*A $\flat$ 7 (A $\flat$  C E $\flat$  G $\flat$ )*

VII $_7$

I $_7$

III $_7$

V $_7$

## The D-Flat Scale in the Sixth Position



## Recreation

Play the following study with a steady even beat keeping it entirely in the Sixth Position.



## The D-Flat Scale in the Eighth Position



## Eighth Position Exercise



Employ the Four Established R.H. Finger Patterns.



# Prelude



## Theme from the "Minute Waltz"

FREDERIC CHOPIN  
Arr. by MEL BAY

Slower

Chord symbols and markings in the score include:

- Ab7, Ab7+5, Db, Bbm, Fm, C7
- Fingering: 1, 2, 3, 4
- Tempo: Slower

# THE KEY OF B-FLAT MINOR

129

(Relative to D-Flat Major)

## The B-Minor Scales

HARMONIC



MELODIC



## ETUDE

HARMONIC



MELODIC



## The Harmonic Mode in Position





# The Chords in the Key of B-Flat Minor

*B♭M (B♭ D♭ F)* *E♭M (E♭ G♭ B♭)*

*F7 (F A C E♭)*

*V<sub>M</sub> I<sub>M</sub> III<sub>M</sub> III<sub>M</sub> V<sub>M</sub> I<sub>M</sub>*

*I<sub>7</sub> III<sub>7</sub> V VII*

## The Harmonized Scale

*B♭M F7 B♭M E♭M F7 E♭M F7 B♭M B♭M F7 E♭M F7 E♭M B♭M F7 B♭M*

## Chord Etude

*B♭ E♭M F7 B♭M B♭M E♭M F7 B♭M*

*B♭M E♭M F7 B♭M B♭M E♭M F7 B♭M*

## Prelude in B♭ Minor

*1 3 4 2 1 3 2 1 3 1 3 2 4 1 3 4 2*

*1 3 2 1 3 2 4 1 3 2 1 1 3 4 2*

# Position Etude in B $\flat$ Minor

131

Position Etude in B $\flat$  Minor

Staff 1: Fingering numbers: 6, 5, 4, 3, 4, 5, 6, 5, 4, 3, 4, 5.

Staff 2: Fingering numbers: 1, 4, 3, 1, 1, 2, 1, 4, 2, 2, 4, 2, 1.

Staff 3: Fingering numbers: 3, 4, 1, 1, 1, 4, 3, 3.

## Lazy Evening

Guitar Solo

Lento

MEL BAY

Lazy Evening

Staff 1: Chords: B $\flat$ M, E $\flat$ M, B $\flat$ M, E $\flat$ M. Fingering numbers: 1, 4, 3, 4, 2, 4.

Staff 2: Chords: B $\flat$ M, F7. Fingering numbers: 3, 4, 1, 2.

Staff 3: Chords: B $\flat$ M, F7. Fingering numbers: 4, 1, 4, 3, 4, 2, 4, 3, 2, 4, 4, 2.

Staff 4: Chords: B $\flat$ M, F7, A $\flat$ 7. Fingering numbers: 4, 3, 2, 4, 4, 2.

Staff 5: Chords: VI pos. Fingering numbers: 4, 1, 3, 1, 4, 3, 1, 4, 3, 4, 1, 1.

Staff 6: Chords: VI pos. F7. Fingering numbers: 4, 1, 3, 1, 4, 3, 1, 4, 3, 4, 1, 1.

Staff 7: Chords: VI pos. F7. Fingering numbers: 4, 1, 3, 1, 4, 3, 1, 4, 3, 4, 1, 1.

Staff 8: Chords: VI pos. F7. Fingering numbers: 4, 1, 3, 1, 4, 3, 1, 4, 3, 4, 1, 1. *ritard*



# THE KEY OF B MAJOR

The key of B has five sharps. They are: F $\sharp$ , C $\sharp$ , G $\sharp$ , D $\sharp$  and A $\sharp$ .



## The B Major Scale

(First Position)



## Exercise in the First Position



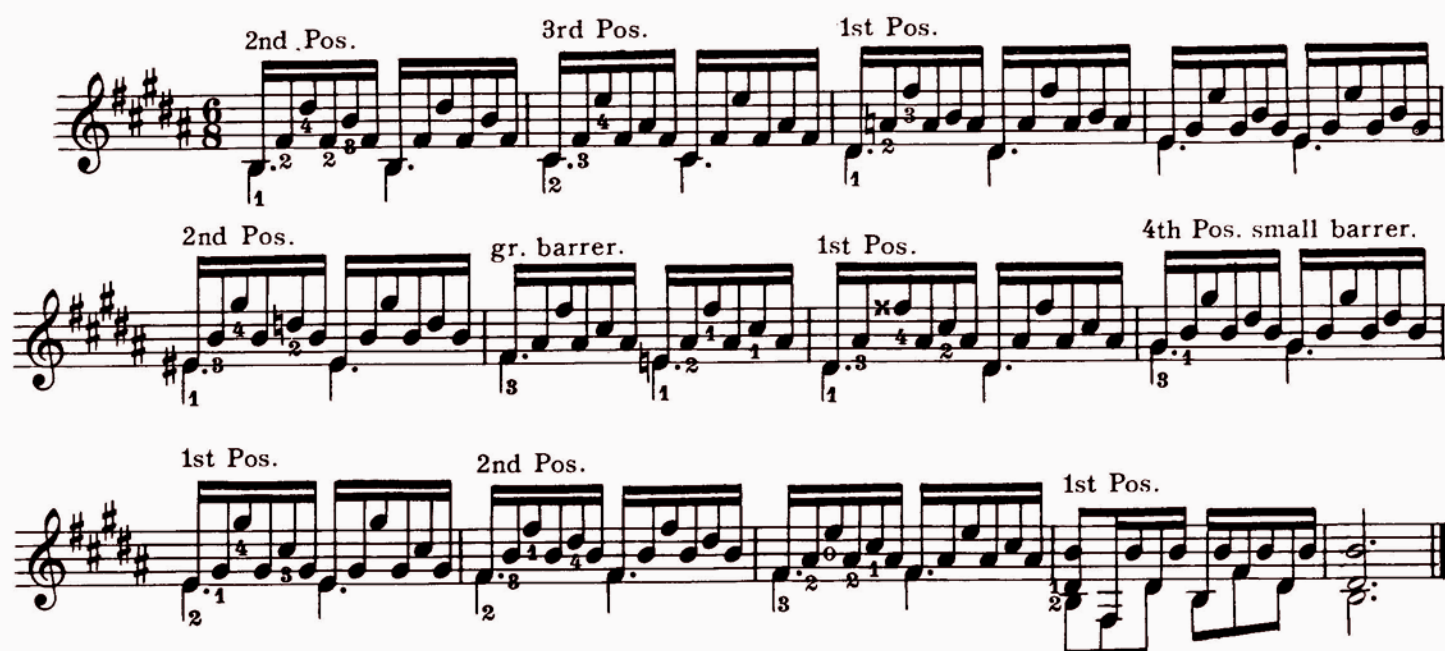
## The Chords in the Key of B



## The Harmonized Scale



## Prelude in B Major



## Etude in B

For complete results play the following Etude in the First, Fourth and Sixth Positions.





# THE KEY OF G-SHARP MINOR

(Relative to B Major)

## The G-Sharp Minor Scales

### HARMONIC

IV pos. III pos.

### MELODIC

## The Chords In The Key of G-Sharp Minor

*G#M (G# B D#)* *C#M (C# E G#)*

## Prelude in G# Minor

4th Pos. 1st Pos. 4th Pos. 1st Pos.



## The Keys of F-Sharp and G-Flat Major

The key of F-Sharp has six sharps. They are: F $\sharp$ , C $\sharp$ , G $\sharp$ , D $\sharp$ , A $\sharp$  and E $\sharp$ .

The key of G-Flat has six flats. They are: B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ , G $\flat$  and C $\flat$ .

THEY ARE ENHARMONIC KEYS AND WILL BE DEVELOPED TOGETHER.

### The F-Sharp and G-Flat Scales in the First Position

The image shows the first position scales for F-Sharp and G-Flat major. The top staff is for F-Sharp major, starting on F# and ending on F#. The bottom staff is for G-Flat major, starting on Bb and ending on Bb. Both scales are written in 4/4 time. Fingerings are indicated by numbers 1-4 below the notes.

### Etude in the First Position

(Play both keys)

The image shows an Etude in the First Position, consisting of four systems of F-Sharp and G-Flat scales. Each system has a top staff for F-Sharp major and a bottom staff for G-Flat major. The scales are written in 4/4 time and include slurs and ties.



# The Chords in the Keys of F-Sharp and G-Flat Major

**F# (F# A# C#)** **B (B D# F#)**

**Gb (Gb Bb Db)** **Cb (C D Eb Gb)**

**C#7 (C# E# G# B)** **Db7 (Db F Ab Cb)**

V7 VII7 I7 III7

## Harmonized Scales

**F# C#7 F# B C#7 B C#7 F# F# C#7 B C#7 B F# C#7 F**

**Gb Db7 Gb Cb Db7 Cb Db7 Gb Gb Db7 Cb Db7 Cb Gb Db7 Gb**

## "Accompaniment Chords"

**F# B C#7 F#**

**Gb Cb Db7 Gb**

**F# (2) B C#7 F#**

**Gb (2) Cb Db7 Gb**

# The F-Sharp and G-Flat Scales in the Sixth Position

137

VI Pos.



## Sixth Position Etude



## The F-Sharp and G-Flat Scale in Three Octaves

I pos. VI pos.





# The Keys of D-Sharp Minor and E-Flat Minor

(Relative to F-Sharp and G-Flat Major)

## The Harmonic Mode

**D# MINOR**

**E<sup>b</sup> MINOR**

## The Melodic Mode

## CHORDS

**D#M (D# F# A#)**

**G#M (G# B D#)**

**E<sup>b</sup>M (E<sup>b</sup> G<sup>b</sup> B<sup>b</sup>)**

**A<sup>b</sup>M (A<sup>b</sup> C<sup>b</sup> E<sup>b</sup>)**

**A#7 (A# C# E# G#)**

**B<sup>b</sup>7 (B<sup>b</sup> D F A<sup>b</sup>)**

## The Harmonized Scale

**D#M A#7**

**D#M G#M**

**A#7 G#M**

**A#7 D#M**

**E<sup>b</sup>M B<sup>b</sup>7**

**E<sup>b</sup>M A<sup>b</sup>M**

**B<sup>b</sup>7 A<sup>b</sup>M**

**B<sup>b</sup>7 F<sup>b</sup>M**

# PRELUDE IN D-SHARP MINOR

139

3d Pos. 1st Pos. 3d Pos. 2d Pos.

4th Pos. 1st Pos. 2d Pos.

1st Pos. 4th Pos. gr. 1st Pos. 4th Pos.

## WITCHCRAFT

GUITAR SOLO

Lively

MEL BAY

VI pos. D#M 1 2 3 4 3 1 2 3 2 4 3 3 3

A#7 VI pos. D#M D#M A#7

III pos. C#7 F# C#7 F#

C#7 F# VI pos. B7 V pos. A#7

VI pos. D#M A#7 A#7

D#M D#M A#7 D#M



# Flower Song

## GUITAR SOLO

LANGE  
Arr. by MEL BAY

Lento moderato

*cantabile*

*ritard.* *a tempo*

1 2 *ritard.* *Fine*

*ritard.* *D. S. al Fine*

See Mel Bay's  
"Johnny Smith Approach To Guitar"

# WONDROUS LOVE

141

*Tune 6th String Down To D*

EARLY AMERICAN HYMN

Arr. by Bill Bay

The musical score is written for guitar in standard notation. It consists of six staves. The first staff begins with a treble clef and a common time signature (C). The key signature has one sharp (F#). The score includes various musical notations such as chords, single notes, and triplets. Fingering numbers (1-4) are placed above or below notes. Some notes are circled with numbers 2, 3, 4, and 5. The final staff ends with a double bar line and the text 'Fret 22' written below it.

## Artificial Harmonics

Artificial Harmonics will enable the guitarist to play all notes on the guitar harmonically. They are performed in the following manner.

1. Place the finger of the left hand on the note desired.
2. Place the index finger of the right hand lightly on the string of desired note 12 FRETS ABOVE NOTE TO BE PLAYED.
3. Pluck the string quickly with the Right Hand Thumb stopping the tone with the pointed index finger.



**BLESSED ASSURANCE***Tune 6th String Down To Low D***FANNY CROSBY**

Arr. by Bill Bay

The musical score for "Blessed Assurance" is presented in nine staves. The key signature is G major (one sharp), and the time signature is 4/4. The notation includes various guitar-specific symbols such as fret numbers (1-4), open strings (0), and a low D on the 6th string. The melody is primarily in the treble clef, while the bass clef provides harmonic support with chords and bass lines. The piece concludes with a final chord on the 6th staff.

## 143

**EDWARD MACDOWELL**  
Arr. by MEL BAY

Andante

A E7 A (2) 1 4 1 B9 Bm C#m

Bm A A E7 (3) (2) 4 1 B9 add 6 B9

F#m C#m Bm Bm7 E9 A (2) (2) (3) (4) (3)

(3) Amaj. A dim (Alt) Amaj. HOLD CHORD (2)

A dim (Alt) E7 Bm7 E9 E9 Dm6 E7 E7 Rubato

(2) (6) (5) (4) (3) (2) (1) Vibrato HOLD CHORD Ritard

A E7 A (3) (2) 4 1 B9 Bm C#m

Har. 12 Har. 5 Slower Ritard



# LET ALL MORTAL FLESH KEEP SILENCE

Tune 6th  
String to D

Advent Hymn  
Arr. By Bill Bay.

cadenza

ritard

(Pick chord close to bridge)

CLASSIC GUITAR METHOD I  
 CLASSIC GUITAR METHOD II  
 CLASSIC GUITAR METHOD III  
 EASYWAY GUITAR "A"  
 EASYWAY GUITAR "B"  
 EASYWAY GUITAR "C"  
 GUITAR CLASS METHOD VOLUME TWO  
 GUITAR WORKSHOP  
 JUNIOR GUITAR  
 COMPLETE MODERN METHOD FOR GUITAR  
 MODERN GUITAR METHOD I  
 MODERN GUITAR METHOD II  
 MODERN GUITAR METHOD III  
 MODERN GUITAR METHOD IV  
 MODERN GUITAR METHOD V  
 MODERN GUITAR METHOD VI  
 MODERN GUITAR METHOD VII  
 PRIMER  
 COMPLETE METHOD FOR CLASSIC GUITAR  
 BASS GUITAR CHORD CHART  
 DELUXE ELECTRIC BASS CHORDS  
 DELUXE GUITAR CHORDS  
 GUITAR CHORDS  
 GUITAR CHORD CHART  
 MELODY GUITAR CHORDS  
 RHYTHM CHORD SYSTEM  
 PEDAL STEEL GUITAR CHORD CHART  
 GUITAR CHORD WALL CHART  
 FUN WITH ELECTRIC BASS  
 FUN WITH GUITAR  
 FUN WITH STRUMS — GUITAR  
 THE COMPLETE CARCASSI  
 ELECTRIC BASS VOL. 1  
 ELECTRIC BASS VOL. 2  
 JUAN SERRANO/FLAMENCO GUITAR  
 PEDAL STEEL GUITAR  
 STEEL GUITAR METHOD VOL. 1  
 STEEL GUITAR METHOD VOL. 2  
 AMERICAN HISTORY IN SONG  
 ANTHOLOGY OF FINGERSTYLE GUITAR  
 AUTHENTIC BLUEGRASS GUITAR  
 BASIC FINGER STYLE GUITAR  
 CHET ATKINS — OFF THE RECORD  
 CHORD STRUMMIN' GUITAR  
 CONTEMPORARY SLIDE GUITAR  
 COUNTRY BLUES GUITAR  
 COUNTRY DOBRO GUITAR  
 COUNTRY GUITAR PICKIN'  
 COUNTRY RAGTIME GUITAR  
 DELUXE BLUEGRASS/FLAT PICKING GUITAR METHOD  
 DUELING GUITARS  
 EZ BLUES GUITAR SOLOS  
 EZ WAY BLUEGRASS GUITAR SOLOS  
 EZ WAY PICK & STRUM GUITAR  
 FLAT-PICKIN' GUITAR STYLES  
 FOLK GUITAR STYLES  
 GUITAR TUNINGS & SOLOS  
 LEARN TO PLAY BLUEGRASS GUITAR  
 MERLE TRAVIS GUITAR METHOD  
 TWELVE STRING GUITAR STYLES  
 BAROQUE GUITAR MUSIC  
 BEST OF BACH  
 BEST OF CARULLI  
 BEST OF GIULIANI  
 BEST OF SOR  
 BEST OF TARREGA  
 CLASSICAL PERIOD GUITAR MUSIC  
 DELUXE CLASSIC GUITAR ALBUM  
 EASY CLASSIC SOLOS  
 ENGLISH LUTE COMPOSERS  
 FLAMENCO GUITAR STYLES  
 GREAT CLASSIC SOLOS  
 GUITAR BAND VOL. I  
 GUITAR BAND VOL. II  
 GUITAR DUETS ON CLASSIC THEMES  
 IMPRESSIONIST PERIOD GUITAR  
 GUITAR ENSEMBLES  
 GUITAR VIRTUOSO  
 JAZZ & CONTEMPORARY GUITAR DUETS  
 RICHARD PICK FAVORITE SOLOS  
 RENAISSANCE LUTE MUSIC  
 ROMANTIC PERIOD GUITAR

SELECTED GUITAR SOLOS  
 SOLO FOLIO NO. 1  
 SOLO FOLIO NO. 2  
 SOLO GUITAR  
 TONY MOTTOLA GUITAR STYLES  
 BASS GUITAR IMPROVISING  
 BLUES GUITAR STYLES  
 BLUES LEAD GUITAR METHOD  
 EZ WAY BOOGIE & BLUES GUITAR  
 EZ WAY ROCK GUITAR  
 NEW SOUNDS FOR ELECTRIC BASS  
 ROCK GUITAR IMPROVISING  
 ROCKIN' RHYTHMS FOR YOUNG GUITARISTS  
 BASS GUITAR POSITION STUDIES  
 PLAY BASS FROM CHORDS  
 DELUXE GUITAR ARPEGGIO STUDIES  
 DELUXE GUITAR SCALE BOOK  
 GUITAR FINGERBOARD HARMONY  
 GUITAR CHORD WRITING BOOK  
 GUITAR IMPROVISING VOL. 1  
 GUITAR IMPROVISING VOL. 2  
 GUITAR POSITION STUDIES  
 GUITAR TAB BOOK  
 GUITAR TECHNIC  
 JAZZ GUITAR VOL. 1  
 JAZZ GUITAR VOL. 2  
 JOHNNY SMITH APPROACH GUITAR I  
 JOHNNY SMITH APPROACH GUITAR II  
 DELUXE GUITAR CHORD PROGRESSIONS  
 DELUXE GUITAR PRAISE BOOK  
 GOSPEL GUITAR  
 GUITAR HYMNAL  
 SACRED GUITARIST  
 HYMNS FOR CLASSIC GUITAR  
 CHILDRENS GUITAR HYMNAL  
 EASYWAY CHRISTMAS GUITAR  
 GUITAR CHRISTMAS CAROLS  
 TONY MOTTOLA HOLIDAY GUITARS  
 SOUNDS OF CHRISTMAS FOR GUITAR  
 100 EZ FLATPICKING GUITAR SOLOS  
 EZ WAY "HOW TO TUNE A GUITAR"  
 EZ WAY FINGERSTYLE GUITAR SOLOS  
 EZ WAY COUNTRY STYLE GUITAR  
 GEORGE VAN EPS "HARMONIC MECHANISMS"  
 FLATPICKING GUITAR SONGBOOK  
 THE LITURGICAL GUITARIST  
 GUITAR SCALE & ARPEGGIO CHART  
 ROCK GUITAR CHORD CHART  
 CHORD STRUMMIN' SONGS FOR GUITAR  
 ADVANCED ROCK GUITAR STUDIES  
 RICK FOSTER HYMNS FOR CLASSICAL GUITAR  
 RICK FOSTER MORE HYMNS FOR CLASSICAL GUITAR  
 JAZZ GUITAR LINES  
 JAZZ GUITAR SCALES  
 ART OF SOLO JAZZ GUITAR  
 HARRY VOLPE MASTER CLASSICAL GUITAR COLLECTION  
 DELUXE ROCK GUITAR METHOD  
 GRADED GUITAR DUETS  
 HOW TO PLAY GUITAR IN A BIG BAND  
 DEVELOPING MELODIC SIGHT READING TECHNIQUE  
 IVOR MAIRANTS' COMPLETE GUITAR EXPERIENCE  
 JUAN SERRANO CONCERT FLAMENCO SELECTIONS  
 101 ROCK GUITAR LICKS  
 101 FINGERSTYLE GUITAR LICKS  
 FIDDLE TUNES AND BREAKDOWNS FOR DOBRO  
 CLASSICAL GUITAR DUETS IN 1ST AND 2ND POSITIONS  
 CLASSICAL GUITAR SOLOS IN 1ST AND 2ND POSITIONS  
 DELUXE JAZZ AND ROCK BASS METHOD